

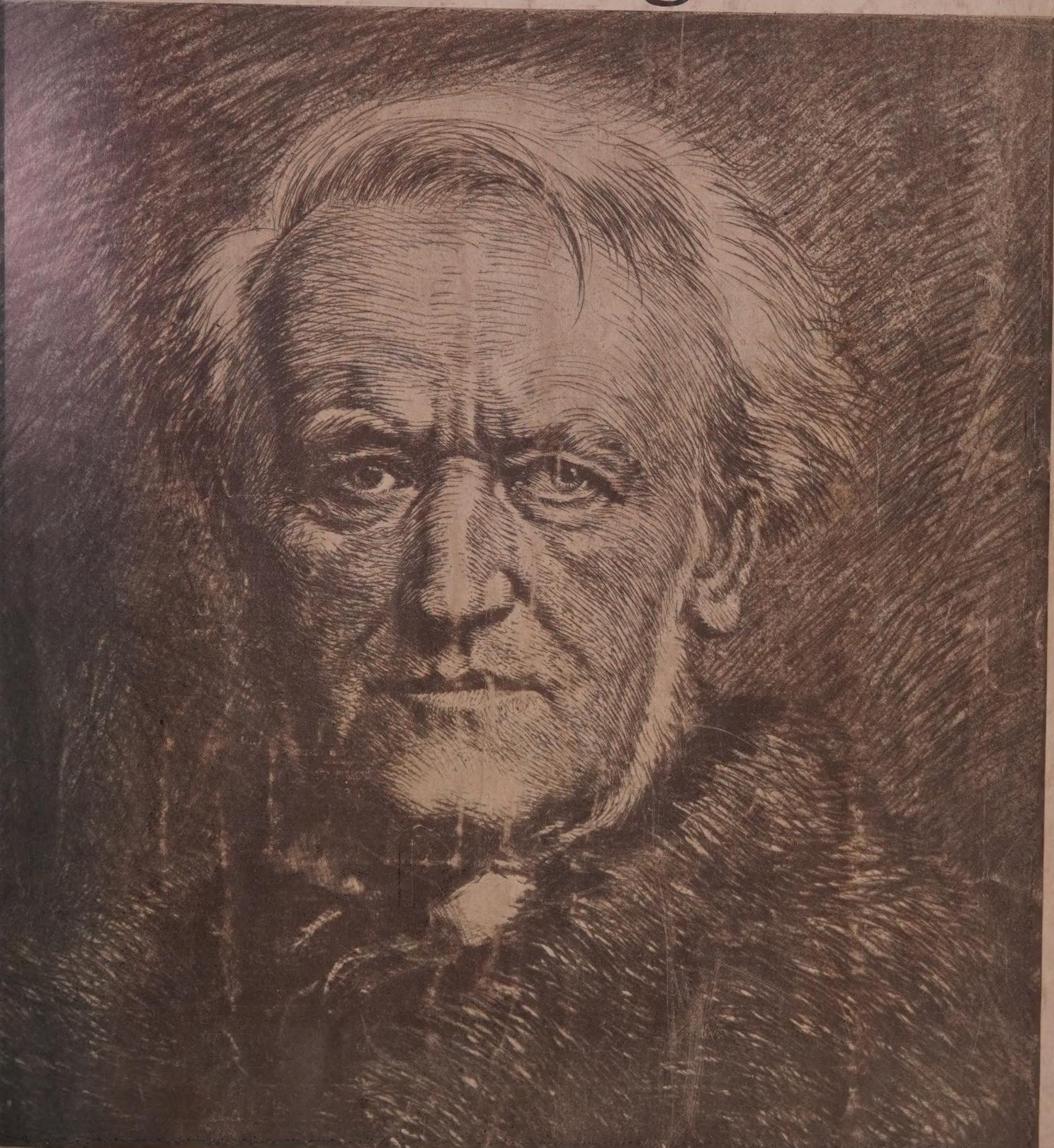
1-DEC
30.

The Journal of the Musical Home Everywhere

THE ETUDE

Music Magazine

Property of
Frankfort Public Library



RICHARD WAGNER

In this issue "The Cosima Wagner Saga"

From an original etching by Narn Bauer

25 CENTS

JULY 1930

\$2.00 A YEAR

Notable Piano Study Materials

IN CONSTANT USE BY PROGRESSIVE TEACHERS EVERYWHERE

Complete School of Technic

By ISIDOR PHILIPP

THIS is truly a "celebrated" work since many teachers of high standing consider that the regular use of the material in it makes possible real achievement in pianistic art. It is a compendium of modern technic exhaustive in all details of all forms of finger exercises, scales, chords and arpeggios, double notes, trills, tremolo, glissando and bravura. This material means much, not only in student days but also for the daily practice work of accomplished amateurs and professionals. May be started upon in grade five.

Price, \$2.00

Preparatory School of Technic

By ISIDOR PHILIPP

AN excellent book of practical exercises containing all technical essentials that will give the student a substantial foundation when used as daily practice material throughout grades 3½ to 5. It is ideal to precede the same author's "Complete School of Technic."

Price, \$1.25

L'Art Du Clavier

THE ART OF THE PIANO

By THEODORE LACK Price, \$1.50

THE student given this volume and assigned throughout grades 3, 4 and 5, a judicious number of these studies for daily practice is certain to become a finished and artistic performer if there is earnest application to the thorough mastering of these 100 short exercises covering the various phases and difficulties of piano technic.

Studies in Musicianship

SELECTED STUDIES FOR THE PIANOFORTE

By STEPHEN HELLER

COMPILED AND EDITED BY
ISIDOR PHILIPP

IN FOUR BOOKS

Price, \$1.25 Each

STEPHEN HELLER had the rare gift of writing study material which possesses charm and grace, together with practical educational value. In addition to his best known and widely used sets of studies, Heller's writings were so voluminous that many wonderful educational gems heretofore have remained hidden. These volumes serve to present the very best of all Heller's studies, arranged, annotated and edited in a masterly manner by Monsieur Philipp, world-known as a great pedagog and the famous professor of the Paris Conservatoire. He is the foremost living pupil of Stephen Heller.

Teachers who want to develop accomplished students of whom they will be privileged to be proud should include in their courses of instruction a journey through these books. The first volume may be taken up as supplementary material in grade three, volume two comes along about the fourth grade, volume three in the fifth grade and volume four will occupy pupils who are in the sixth grade or beyond.

Selected Czerny Studies

SELECTED, EDITED AND ARRANGED IN PROGRESSIVE ORDER

By EMIL LIEBLING

IN THREE BOOKS

Price, \$1.00 Each

The Famous "Czerny-Liebling" Volumes

THE great Franz Liszt, one of the greatest piano teachers of all time, gave the advice, "Practice Czerny diligently." Many Czerny studies seem absolutely indispensable to real achievement in piano playing. Because he wrote so much excellent piano technical material, there is a problem for even the best informed teacher to select the most helpful. The eminent piano pedagog, Emil Liebling, selected for these three volumes the best of all Czerny studies and carefully arranged them in progressive order. This masterly compilation of the "cream" of Czerny's superb studies is a great favorite with sincere teachers. The first volume may be introduced to pupils advanced in the second grade. The second volume is of great service in grades 3 to 5, and the third volume is for real advanced work from the fifth grade on.

The New Gradus ad Parnassum

ACADEMIC EDITION OF SELECTED STUDIES FOR THE PIANOFORTE

REVISED AND COMPILED BY
ISIDOR PHILIPP

THESE "New Gradus" Volumes comprise an exhaustive treatment of the various departments of technic, each in separate books. The major portion of the studies used in these volumes fall in grades 5 to 7. The selections they present from the greatest piano technicians and works of classic composers are the same material used by M. Philipp in his master piano classes in the Paris Conservatoire.

Price	
Book 1—Left-Hand Technic, Catalog No. 8690	\$0.90
Book 2—Right-Hand Technic, Catalog No. 8691	.90
Book 3—Hands Together, Catalog No. 8692	.90
Book 4—Arpeggios, Catalog No. 8693	.90
Book 5—Double Notes, Catalog No. 8694	.90
Book 6—Octaves and Chords, Catalog No. 8695	.90
Book 7—The Trill, Catalog No. 8696	.90
Book 8—Various Difficulties, Catalog No. 8697	.90

Mastering the Scales and Arpeggios

By JAMES FRANCIS COOKE Price, \$1.50

ABRILOWITSCH, Rosenthal, Lhevinne, Jonas, Goodman, Bachaus and many others in the ranks of the great virtuoso teachers have pronounced this work invaluable to piano study. Scales are the foundation of a piano technic and in making the study of them interesting as well as beneficial this book utilizes original features contained in no other work. It is the simplest and yet most comprehensive work upon the subject, and may be introduced early in the career of the ambitious student. Can be taken up along in grade 2 and used as collateral material along up into grade 5.

Finger Gymnastics

By ISIDOR PHILIPP Price, \$1.50

HERE is one of the most original works on technic to be found in the whole literature of piano materials. Contents are so arranged that the wonderful material given for the completion of finger work in extension may be apportioned wisely in daily practice according to the weaknesses and particular needs in the student's technic. These are for the moderately advanced student or for any accomplished player wanting helpful daily practice material.

An Interesting and Unique Series of "Study Pieces for Special Purposes"

VOLUME ONE

Album of Trills

Price, 75 Cents

CONTAINS 18 very attractive medium-grade pieces which enable piano pupils to become proficient in trill work since in each one the trill is introduced in some form.

VOLUME TWO

Album of Scales

Price, 75 Cents

TWENTY-THREE bright, interesting medium-grade pieces, in which work of a scale character predominates, are given in this volume to encourage practice in this necessary phase of technic.

VOLUME THREE

Album of Arpeggios

Price, 75 Cents

SOME of these 20 pieces might be considered as only well advanced second grade, but none really goes beyond third grade. Arpeggio figures predominate in each.

VOLUME FOUR

Album of Octaves

Price, 75 Cents

OCTAVE mastery is an enjoyable task for the student utilizing the 26 third and fourth grade pieces in this fine album.

VOLUME FIVE

Album of Thirds and Sixths

Price, 75 Cents

A GOOD foundation in this phase of technic is requisite to future progress. There are 25 interesting medium-grade pieces in this album.

VOLUME SIX

Album of Cross-Hand Pieces

Price, 75 Cents

THERE is considerable attractive music for pianists in which cross-hand work is featured. The average pupil delights in the effects and graceful keyboard work of such numbers, and here are 21 for pupils in intermediate grades.

EXAMINATION PRIVILEGES GLADLY GRANTED TO MUSIC TEACHERS EVERYWHERE

Complete Copies of These or Other Publications Sent with Return Privileges According to Our "On Sale" Plan—Details on Request

THEODORE PRESSER CO. 1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

ESTABLISHED 1883

MUSIC PUBLISHERS, DEALERS AND IMPORTERS—EVERYTHING IN MUSIC PUBLICATIONS—WORLD'S LARGEST STOCK

THE ETUDE

Music Magazine

Copyright, 1930, by Theodore Presser Co. for U. S. A. and Great Britain

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor
JAMES FRANCIS COOKE

PUBLISHED BY
THEODORE PRESSER CO.
1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

Assistant Editor
EDWARD ELLSWORTH HIPSHER

Vol. XLVIII No. 7

PRINTED IN THE UNITED STATES OF AMERICA

JULY, 1930

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



ANDRÉ GRÉTRY

GHT OPERA SEASON of Opera Company opened at the evening of May twelfth in the revival of the perennial *Alceste*. Was there ever a better box office? For there will be seven performances of the lighter musical stages of the Chicago Civic Singers of the Chicago Civic Casts. And everything last a group of our young to have a chance to sing their performances back of which all resources to make them work

hi-
ric
St.,
fore
of
s of
with
Com
in
vocal
a five
vill
art.

THE LINDSBORG FESTIVAL this year was held for the forty-ninth time, during the week preceding Easter. The "Messiah" had its one hundred and forty-fifth performance at these festivals, as it was given twice this year. Bach's "St. Matthew Passion" was given on Good Friday. A chorus of five hundred voices, with a full symphony orchestra of local musicians, furnished the chief musical resources. Leading vocalists were Marie Sundelin, Arthur Hackett, Henri Scott, Mable Marke and Joanne de Nault; while Albert Spalding opened the festival with a violin recital.

THE PHILHARMONIC RCHESTRA of New York, in Paris, on May thirteenth, under the leadership of Arturo Toscanini, received a most enthusiastic reception. It was recalled a dozen times; and Maurice Ravel, the eminent discoverer of the *Boléro*, was there to hear his *Boléro* discovered in a box, everyone clapping till the box

THE UNITED STATES ARMY BAND, recently returned from a visit to Spain, where it appeared at the International Exposition at Seville, has been honored with a grand prize for merit, awarded by the jury of awards for the exposition. Diplomas of honor, also, have been bestowed upon Captain Curtis D. Alaway, commanding officer of the organization; Captain William J. Stannard, its leader; and Dr. Franklin Adams, counselor of the Pan-American Union at Washington, who selected Latin-American music appropriate for the use of the band on its tour.

THE ODESSA OPERA, in its last season, made a profit of ninety-one thousand and eight hundred dollars; and this on fifty-one performances with more than one hundred and fifty-one thousand admissions. Gliere's "The Red Poppy" led, with forty-eight presentations; and the "Turandot" of Puccini was heard seventeen times. American impresarios, visit the Oracle of Odessa!

ARTURO TOSCANINI and Leopold Stokowski will, for a period of two weeks in the early part of next season, exchange batons, while Toscanini leads the Philadelphia Orchestra and Stokowski will be at the musical helm of the Philharmonic Symphony Orchestra for the tenth and twenty-third.

WAKEFIELD CADMAN, violin and piano, had its first given on April eighteenth, in the Club of Los Angeles, with a veritable triumph of the violin part and the piano.

GILIO GATTI-CASAZZA is assured as the general-manager of the Metropolitan Opera Company of New York till 1935, through an extension of two years to his contract, which has been offered by the Board of Directors of that organization. Certainly the dapper Giulio, with his curious mixture of the suave and the despotic, has created a miracle in bringing together musical and stage resources and on unprecedentedly long seasons of repertory, and all this without a cent. His assistant general-manager, Ziegler, is retained for a similar

WHEN "CHRISTOPHER COLUMBUS," new opera by Darius Milhaud, the modern French Composer, with its libretto by Paul Claudel, French Ambassador at Washington, was given at the State Opera, Unter den Linden, Berlin, on May fifth, it is said to have been received with "hisses, jeers and whistling," with a violent demonstration against the composer when he appeared before the curtain. Report does not intimate if this was a result of political rancor or of distaste for the art of the work.

THE MENDELSSOHN CHOIR, of Toronto, gave at its spring Festival, Verdi's "Requiem" as its major offering. The Cincinnati Symphony Orchestra, under Fritz Reiner, furnished the instrumental items of the feast. Among its achievements, the Mendelssohn Choir sang a great motette of Bach, "Jesu, Joy and Saviour," and, after a half hour of intoning this immortal and colorful piece of musical architecture, closed its performance absolutely "pitch." Enough! We hail the premier choir of Canada, if not of our continent!

A CHILDREN'S OPERA COMPANY is novelty on the musical horizon of Philadelphia. On the afternoon of May sixteenth it gave its première performance of "The Wolf and the Goats," by Leon Lewin, with the composer conducting.



R. HUNTINGTON WOODMAN celebrated his forty-third birthday on April thirtieth, a century of service as organist of the First Presbyterian Church of Brooklyn, New York. Would it be interesting to know there is a duplicate of this record in another American church of so much importance? At the same time Mr. Woodman has been for thirty-six years the organist and musical director of Packer Collegiate Institute, an exclusive preparatory school for girls, in New York City. He was one of the founders of the American Guild of Organists, is a Fellow of that organization, was for two years its warden and is at present one of its councilors. His published compositions number about one hundred and fifty, mostly for organ and for the vocal service of the church.

THE SPARTANBURG held its annual performance of Verdi's "Manzoni Requiem" by the chorus of three hundred and seventy-five voices, supported by the Barrere Festival Symphony Orchestra, with Jeanette Vredland, Nevada Van der Veer, Allen Jones and Alfredo Valentini as soloists, and with Wilson Parker Price conducting.

THE PHILHARMONIC SOCIETY of London, the oldest of the orchestral organizations of the world, recently celebrated its one hundred and eighteenth anniversary. On this occasion it presented to Gustav Holst, the eminent British composer, its greatly coveted gold medal. On the program was his *Concerto for Two Violins and Orchestra*, which was presented with Mme. Adila Fachiri and Jelly d'Aranyi interpreting the solo parts.

AN AMERICAN OPERA, according to recent announcement, will be performed as a feature of the next Biennial Convention of the National Federation of Music Clubs, to be held in San Francisco. The name of the work is not yet announced.

CÉPHALE ET PROCRIS," an opera-ballet by Grétry was given a performance, late in May, at the Théâtre de la Monnaie of Brussels.

This was the first time that the work had been presented in public since it was heard at Court of Versailles in 1773 and at the Opéra in 1775. And yet Grétry wrote no less than fifty operas, including several *opérasques*, and was for many years not only the composer of the opera public of Paris but also a favorite at the court of Napoleon, who made the composer a Chevalier of the Legion of Honor. He first was appointed when that order was created in 1802. Already he had been one of three composers selected for places in the tutu when it was formed in 1795.

THE CONCERTGEBOUW ORCHESTRA of Amsterdam, one of the most famous of these European organizations, gave on May fourteenth, fifteenth and sixteenth, three programs in London under the baton of Willem Mengelberg. The first was devoted to works of Bach and Beethoven; the second, to those of Tchaikovsky and Strauss; and the third, to Wagner and Strauss.

ARTURO TOSCANINI will complete, in May, fifty years of professional activity, having started his career in 1881, as a violincellist. In capacity he went in 1886, when but nine years of age, to the Rio de Janeiro Opera, where, on the second night of his engagement, he was unexpectedly called upon to conduct *da*, when the regular conductor was ill in his place by a displeased audience. Thus Toscanini's climb to his present eminence.

THE LITTLE THEATER OPERA COMPANY of Brooklyn, New York, has organized an opera to be conducted along the lines of this in the National Conservatory in Paris. Talented singers will receive scholarships that have been provided by music patrons of New York; and these awards will provide free tuition, with one hundred dollars a month to insure proper living conditions that promote the best work.

THE ANN ARBOR MAY FESTIVAL celebrated from May fourteenth to seventeenth its twenty-seventh annual event, with Frederick K. and Earl V. Moore as conductors of the Michigan Symphony Orchestra and Festival Chorus. The chief choral works presented were the "Ring David" of Honegger, the "Magnificat" of Bach and the great "Requiem" of Verdi. Leading vocalists were Dusolina Giannini, Kathryn Meisle, Nanette Guilford, Merle Alcock, Paul Althouse, Dan Gridley, Richard Bonelli and Chase Barone; with Percy Grainger, Guy Maier and Lee Patterson in piano offerings.

THE "I PAGLIACCI" of Leoncavallo will go down in musical history as the first opera ever to have been produced entire, as a sound picture. It falls very appropriately that Fortune Gallo, who has been a pioneer in so many operatic ventures and innovations, should be the impresario also of this enterprise. Few operas tell their story so picturefully as does "I Pagliacci," and fewer have so many soul-stirring musical themes crowded into so short an interval of time; so that scarcely a better work could have been chosen for this initial experiment.

(Continued on page 523)



RUGGIERO LEONCAVALLO

Information for Etude Readers & Advertisers

THE ETUDE MUSIC MAGAZINE

Published monthly by THEODORE PRESSER CO.,
Philadelphia, Pa.

Entered as second-class matter January 16,
1884, at the P. O. at Phila., Pa., un-
der the Act of March 3, 1879. Copy-
right, 1930, by Theodore Presser
Co., for U. S. A. and Great
Britain.

Subscription Price

\$2.00 a year in U. S. A. and Possessions,
Argentine, Bolivia, Brazil, Colombia, Costa
Rica, Cuba, Dominican Republic, Ecuador,
El Salvador, Guatemala, Mexico, Nic-
aragua, Paraguay, Republic of Honduras,
Spain, Peru and Uruguay. Canada, \$2.25
per year. All other countries, \$3.00 per
year.

Single copy, Price 25 cents.

Remittances

Remittances should be made by money
order, bank check, registered letter, or
United States Postage stamps. Money
sent in letters is a risk the sender as-
sumes.

Renewals

No receipt is sent for renewals since the
mailing wrapper shows the date to which
paid.

Discontinuances

Owing to the educational character of
THE ETUDE many do not wish to miss
an issue. Therefore, the publishers are
pleased to extend credit covering a year's
subscription beyond expiration of paid-up
period. Subscribers not wishing this will
please send a notice for discontinuance.

Advertisements

Advertisements must reach this office
not later than the 15th of the second
month preceding month desired. Rates on
application.

Manuscripts

Manuscripts should be addressed to THE
ETUDE. Write on one side of the sheet
only. Contributions solicited. Every
possible care is taken but the publishers
are not responsible for manuscripts or
photographs either while in their posses-
sion or in transit.

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED

FINEST ALASKAN SPRUCE for violin
tops for sale. Address: L. Rudolph, Box 926,
Cordova, Alaska.

FOR SALE—Two used A. K. Virgil practice
claviers—both in splendid condition. Reasonably
priced at \$40.00. Address H. L. B., care of ETUDE.

FOR SALE—Established Music School,
Indiana. Ill health. Address R. J. B.—Care
of ETUDE.

ANNOUNCEMENTS

**EASY MELODY FOR VIOLIN AND
PIANO** for study of positions and intonation.
Special 20c. C. E. Dupree, 3663 Carnegie
Avenue, Cleveland, Ohio.

CORRESPONDENCE SINGING COURSE.
Small Monthly Payments.
Dr. Wooller, Lake Winona, Penna.

MUSIC COMPOSED to your words—
Melodies harmonized. Manuscripts corrected
and prepared for publication. R. M. Stults,
composer "Sweetest Story Ever Told" and
600 other works. Address July and August
Canadensis, Pa.

PAPERS on musical subjects prepared
for club use. Programs arranged. George A.
Brown, Lansdowne, Pa.

REBUILT PIANOS—\$30.00 and up. F.O.B.
Philadelphia. Agents wanted. Modern Piano
Repair Shop, 5310 Market Street, Philadel-
phia, Pa.

TEACHERS—We guarantee to increase
your income. Worth investigating. Associated
Studies, Medford, Oregon.

HOME STUDY COURSE—Harmony,
Counterpoint and Composition—90 Lessons.
Write for particulars. R. W. Martin, 145 S.
Broadway, Los Angeles, Calif.

EVANGELISTIC PIANO PLAYING—
Professional style. Practical. Interesting.
Adaptable to popular music. Individual
coaching by mail. Tom Ellis, Evangelistic
Pianist, Cedar Grove, North Carolina.

MANUSCRIPTS REVISED, melodies ar-
ranged for solo or voice combinations, lyrics
set, sacred or secular, terms reasonable.
Prompt service. Expert copist. A. Halter,
3064 Cheltenham Place, Chicago, Illinois.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"



VOLUME XLVIII, No. 7

JULY, 1930

CONTENTS

World of Music.....	457
Editorials.....	461
The Cosima Saga.....	J. E. Schelling 463
Special Patience Needed.....	Ben Venuto 464
Be a Self-Starter.....	Sister Mary Charles 464
Talk with the Ambitious Harmony Student.....	C. Van Hulse 465
The Measure of the Mind.....	L. S. Ashton 466
Twin Scales.....	G. M. Stein 466
The First Scale.....	S. J. Tolton 466
Radio Jargon Clarified.....	E. H. Hipsher 467
Haunts of Great Musicians in Vienna—Etchings.....	Kampmann-Freund 468
Curious Story of Offenbach.....	T. B. Galloway 469
With the Offenbach Orchestra.....	J. P. Sousa 470
High Points in Technic.....	H. Samuel 470
Tricks Instead of Tasks.....	L. Mote-Martin 472
Romance of the Guitar.....	S. Papas 472
Notation Facts Every Student Should Know.....	E. F. Marks 473
Is Tradition Reliable?.....	W. F. Gates 474
Individual Musical Dictionaries.....	I. S. Allen 474
Aphorisms from a Student's Note Book.....	L. Fairchild 475
The Note "H".....	M. L. Etts 476
Sparks from the Musical Anvil.....	476
Master Discs.....	P. H. Reed 476
Bands and Orchestras.....	V. J. Grabel 477
Alto, Bass and Contra-Bass Clarinets in Modern Orchestra.....	J. J. Gagnier 477
School Music Department.....	G. L. Lindsay 478
Voice Training for High School Students.....	F. H. Haywood 478
Musical Literature in Philadelphia High Schools.....	G. L. Lindsay 478
Teachers' Round Table.....	C. G. Hamilton 479
Steps Toward Scale Mastery.....	P. Fontaine 480
Educational Study Notes.....	E. A. Barrell 505
Singer's Etude.....	506
Breathing.....	W. R. Clark 506
The Radio Singer.....	J. Laine 506
Bringing Out the Voice.....	E. E. Wycoff 507
Organist's Etude.....	H. S. Fry 508
Organ Questions and Answers.....	H. S. Fry 510
Music and Mathematics.....	H. E. Williams 511
Violinist's Etude.....	R. Braine 512
Violin Questions Answered.....	R. Braine 514
Questions and Answers.....	A. de Guichard 515
The Speaking Voice Beautiful.....	J. F. Brines 516
Melodies of the Mind.....	K. N. Hart 516
Practice in Pantomime.....	S. Weinstein 516
True and False Pedal Effects.....	R. A. Gray 517
A Practice Pledge.....	A. Dixon 518
Musical Education in the Home.....	M. W. Ross 519
Musical Home Reading Table.....	A. S. Garbett 521
Musical Books Reviewed.....	514
Junior Etude.....	E. Gest 526
Junior Educational Study Notes.....	E. A. Barrell 528

MUSIC

Fascinating Pieces for the Musical Home

Dance of the Fauns.....	G. S. Schuler 481
Tangled Vines.....	P. Bliss 482
Fairy Spirit.....	P. Zilcher 483
Blossom Waltz.....	Manza-Zucca 484
Valse Bluette.....	H. Protzkiensky 485
The Acrobat.....	J. F. Gilder 486
Romance.....	F. Grotow 488

Modern Master Works

Prelude in E-flat Minor.....	R. deKoven 489
Une Fete a Madrid.....	F. Thome 490
Romancette.....	L. V. Saar 492

Outstanding Vocal and Instrumental Novelties

Dream Girl (Vocal).....	R. M. Stults 493
And I Have You (Vocal).....	D. W. Rue 494
Cantilene in B-flat (Organ).....	E. S. Hosmer 495

The Royal Welch Fusiliers March (Four Hands).....

J. P. Sousa 496

Chapel Bell (Violin and Piano).....

I. V. Flagler 500

Delightful Pieces for Junior Etude Readers

March of the Wee Folk.....	J. L. Gaynor 501
Dolly's Lullaby.....	W. A. Johnson 501
Swing Me High.....	N. L. Wright 502
The Singing Brook.....	W. Berwald 502
The Grasshopper.....	H. P. Hopkins 503
The Big Bell and the Little Bell.....	E. Ketterer 503
The Radio Boys.....	W. Rolfe 504

PROFESSIONAL DIRECTORY

EASTERN

ADULT Beginners for Piano S-
Tone. Technic. Sight Reading.
Mme. L. Martin, 330 W. 36th Street,
New York, Riverside 0192.

BECKER GUSTAVE L.
Pianist, Composer, Pianist,
610 Steinway Hall, New York.
(Method combines the Artistic and Scientific.)

BOYD ANNA TOMLINSON (Pupil
of Tisicky) 40 Lessons for teaching
each step, 25c per lesson. Pupils' Progress
award system 35c. Summer terms for Pupils
9th Floor Auditorium Bldg., Chicago.

COMBS BROAD STREET CONSE-
CILBERT Raynolds Combs, 1327-31 South Broad Street,
Philadelphia.

GUICHARD ARTHUR de S.
Lecturer, 176 Huntington Avenue, Boston.
NEW YORK SCHOOL OF MU-
SICAL ARTS, Raiffeisen Hall, 310 West 57th Street,
New York, N. Y.

RIESBERG F. W. Piano and Organ
Instruction based on personal
instruction by Reinecke, Schwarzbach,
N. Y. School of Music, Tel. Circle 4-3100.
310 West 92nd Street.

STERNER RALFE LEECH—Vocal
Instruction, Singing and Speaking.
New York School of Music and Arts,
310 W. 92nd Street, Tel. Schuyler 4-2200.
New York, N. Y.

VEON CHARLES—Correspondence Insti-
tute, Musical Theory, Harmony, Mito-
Counterspoint and more. Tuition for each course is Twenty Dollars, payable
in full in advance. State Teachers College, Cal-
ifornia.

VIRGIL MRS. A. K.
SCHOOL OF MUSIC, 411 West End Ave.

SOUTHERN

CONVERSE COLLEGE W. C. Mayforth, Dean, Spartanburg, S.

PRINCE ELLIE IRVING, Normal
Dunning System of Improvement
Study. Teachers Classes in
August. Leschetizky Technic, 4106 Forest
Ridge, Richmond, Va.

**SHENANDOAH COL-
LEGE** CONSERVATORY OF MUSIC. Special
Pipe Organ, Orchestra, Public School Music
Pupils may enroll at any time. Circulars and
information upon request. Roy David Brown,
Healy Building, Chicago.

AMERICAN CONSERVATORY OF
MUSICAL INSTRUMENTS, Piano, Voice, Organ,
etc. Kimball Hall, Chicago.

BROWN ROY DAVID. American
Teacher, Assistant and student
the late Emilie Liebling. A
course of instruction for teachers and serious
Pupils may enroll at any time. Circulars and
information upon request. Roy David Brown,
Healy Building, Chicago.

CHICAGO MUSICAL COLLEGE
A University of Music, Academic, Piano, Vocal,
gan, Theory, P. S. M. 60 E. Van Buren St.,
Chicago.

CINCINNATI CONSERVATORY OF
MUSIC, Estab-
lished 1847, Cincinnati, Ohio.

DETROIT CONSERVATORY OF
MUSIC, 1000 Students, 1013 Woodward Ave., Detroit.

KNOX CONSERVATORY OF MUSIC,
Galesburg, Illinois. Catalog Free. Wm. F. Bentzel.

MAKE YOUR SPARE TIME PROFIT

Take Subscriptions for THE ETUDE

For each order you obtain we will
give you a substantial commission. Send for
details today! No cost or obligation
involved. Address Agency Division.

THE ETUDE

1712-1714 Chestnut Street Philadelphia.

MUSIC ENGRAVING

Piano, Band, Orchestra and Octavo works
specialized in book work; also engraved
scores.

Send your ms. for estimate

OTTO A. C. NULSEN,
P. O. Box 774, Cincinnati.

124 Government Place Cincinnati.

MUSIC PRINTING

ENGRAVERS AND LITHOGRAPHERS

PRINT ANYTHING IN MUSIC—BY ANY PROCESS

WE PRINT FOR INDIVIDUALS
REFERENCE ANY PUBLICATION

ESTABLISHED 1876

ZIMMERMAN

THE OTTO CINCINNATI ZIMMERMAN

MMY'S CORNER

Present Musical Situation

we meeting it *constructively*, with minds alert to its problems and their possible solution?

or
we bitterly complaining of changing times and doing nothing to better them?

is no question but that the enormous growth and popularity of Radio,—the of the "Sound-film" in the Theaters,—and even the increasing interest in the of instruction in the schools, have all played a part in the apparent waning in private instruction.

Radio and the Sound-film, imperfect as they yet may be, are showing such improvement in quality as to prove a decided artistic asset. Already they are factor in the spread of musical culture and the great movement toward making "music-conscious." Never before has it been possible for the *masses* to hear soloists and orchestras. Never before has it been so possible for every child to form of music instruction as through the Group method.

It seems to be a falling off in the number of pupils studying privately, we feel at it is but a temporary condition. For in just so far as there is an increased music, and a growing taste for better music, will there be an increased desire expression and the necessary music study.

Word to the Teacher of Music!

you doing your part in raising the musical standards of your community?

you lending your support in bringing good concerts to your community?

you urging your students to hear good music—attend concerts, listen-in on good air programs?

you keeping your mind open and unprejudiced for new ideas, new methods, fresh contacts?

you making the study of music a thing of vital interest to your pupils?

the ART of MUSIC and the BUSINESS of MUSIC is bound to follow.

YTON F. SUMMY CO., Publishers
uth Wabash Avenue Chicago, Illinois

Jimmy Out-of-Luck

POOR Jimmy is out of sorts with nothing to do indoors. He is growing up one-sided and it is somebody else who is at fault. Carried into maturity this may mean failure or unhappiness even if wealth is gained.

Jimmy Fortunate

APPY lad whose days are bright with music that stirs his soul, develops tact, moves his imaginative powers fills him with self-achievement. His ill help him to enjoy success in life. provide relaxation when fatigued, on when soul weary and joy in usical pleasure to others.

piano Playing a Joy to the Boy With

Y OWN BOOK of PIANOFORTE

PIECES

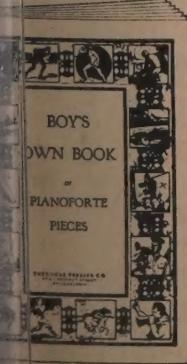
Price, 75 cents



AN immensely liked album of 23 second to third grade piano pieces of types that hold the interest of energetic and imaginative boy pupils. These pieces portray moods, imaginations, frolics, mysteries, adventures, sentiments, scenes and peoples that captivate the boy. Whether given for use in the regular course of piano study or as material for diversion and pleasureable recreation at the piano, the numbers in this book are sure to be helpful to any boy who is able to play in a creditable manner the average second-grade piece.

THEODORE PRESSER CO.

1712-1714 Chestnut St., Philadelphia, Pa.



Have You Faith in Yourself?

Overvaluation of self is better than under valuation. If you do not think well of yourself others will not do so. You must believe in your own ability.

Make More Money From Your Music

Opportunities for big earnings and real recognition in the music world were never so great and so inviting as they are today. The tremendous and ever growing interest in music in the schools, in the Radio, etc., has brought the general public into a closer association with music. This has caused an increasing desire for individual instruction.

The teaching profession must keep step with the times. Today the real opportunities—the real advancement—the real money—in Music go to those who are *Trained*—who have fitted themselves to do the most important and constructive work.

ARE YOU MAKING PROGRESS?

Your position—your earnings—today are the result of the training you have given your natural ability. Are you still making rapid progress—each year seeing you occupying a more important position and making more money, or are you standing still? If you have exhausted the possibilities of your present musical training, then you owe it to yourself to give the future careful consideration. There are endless higher positions in music—easily within your reach—to which you can aspire.

The signs of the times are unmistakable. Qualified teachers who have taken their work seriously, who have lost no opportunity to equip themselves thoroughly and conscientiously, are reaping the benefits of their labors.

SOMETHING NEW

Inquiries came to us at the recent National Conference of Music Supervisors for our Extension Courses to be used as reference material. As a result now we also offer the courses to you—without grades on the examination papers, special faculty advice and credit toward diploma.

We'd like to send you our new catalog, prices and samples. You can test the courses which are authoritative and practical.

Check and mail the coupon below.

University Extension Conservatory
Dept. B-68, Siegel-Myers Bldg., Chicago

UNIVERSITY EXTENSION CONSERVATORY,
Dept. B-68, Siegel-Myers Building, Chicago, Illinois.

Without obligation to me, please send information as outlined:
(Place X in proper square)

Quote price for lesson material without grades on examination papers.

Quote price of course with grades, special faculty advice and credit toward diploma.

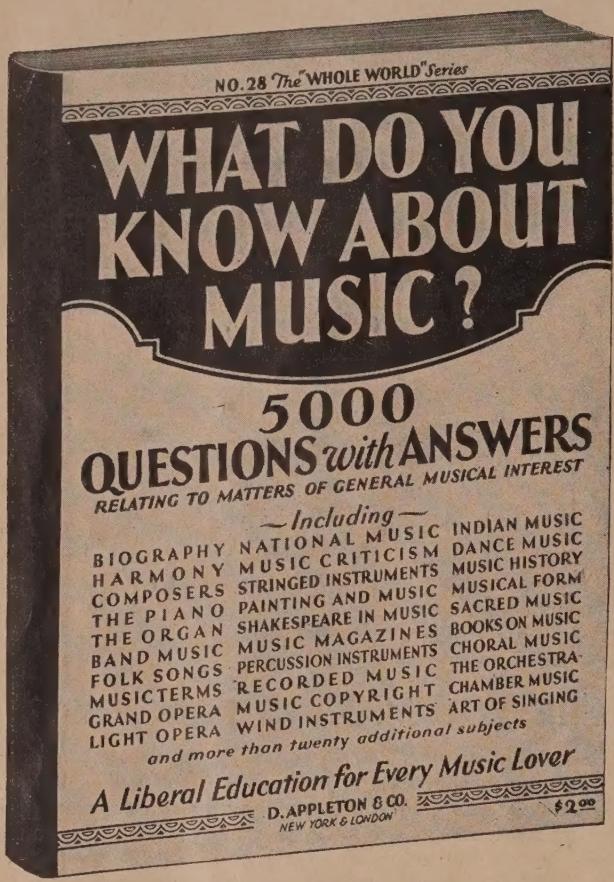
Interested in B. M. Degree. I teach.....
(State music subjects)

Name

Address

City State

IF A LIBERAL EDUCATION IN MUSIC IS WORTH \$2.00 TO YOU—THEN YOU WILL WANT THIS BOOK



This is a sample of the Questions

SECTION I	
STRINGED INSTRUMENTS	
The Violin	
1. What is the most widely used stringed instrument, played with a bow and known as the "King of Instruments"?	
2. What are the other three instruments which make up the modern stringed group?	
Violin History	
3. What four ancient stringed instruments preceded the violin?	
4. What instrument was the immediate predecessor of the violin?	
5. In what country was the violin so highly regarded that a law was passed in 1742 forbidding itinerant musicians playing it?	
6. When did the name "violin" first appear?	
7. What are the approximate dates set for the creation of the violin?	
Violin Makers	
8. To whom is the creation of the violin in its modern form credited?	
9. What three other makers share in the glory of having created this wonderful instrument?	
10. Who were the three greatest violin makers?	
11. Who were the Amatis?	
12. Which member of the Amati family made the finest instruments?	
13. What two Italian makers (brothers) worked jointly in producing beautiful violins?	

This is a sample of the Answers

ANSWERS	
SECTION I. ANSWERS TO STRINGED INSTRUMENTS QUESTIONS	
Violin History, Makers and Construction	
1. The violin.	48. Thomas Balzar.
2. The viola, the violoncello and the double-bass.	49. Charles de Beriot.
3. The rebab, the rebec, the crwth and the viol.	50. Alexander Boucher.
4. The viol.	51. Ole Bull.
5. France.	52. Nicoline Zedler.
6. About the year 1561.	53. Niccolò Corradi.
7. The years 1500 to 1550.	54. Charles Daniels.
8. Gaspar da Salo (1540-1609).	55. Ferdinand David.
9. Tommaso (the Elder), Andreas Amati and Giovanni Maggini.	56. Matthew Dubourg.
10. Antonio Stradivarius, Nicolo Amati and Joseph Guarnerius.	57. Michael Eman.
11. A famous family of violin makers who worked in Cremona, Italy.	58. Ignaz Wiertzowits.
12. Nicolo Amati.	59. Henri Ernst.
13. Hieronymus and Antonio Amati.	60. Carl Flesch.
14. Antonio Stradivarius.	61. Pierre Gaviniès.
15. About 1500 (approx.); not more than one hundred.	62. Jean Haussner.
16. Tommaso Balsterier.	63. Jascha Heifetz.
17. Carlo Bergonzi.	64. Camilla Urso.
18. Giuseppe Guarnerius (Joseph del Gesu).	65. David Hochstein.
19. The Klotz family; Matthias and his son Sebastian.	66. Alfred and Henry Holmes.
20. Antonio Paito Massatti.	67. Arturo Pagannini.
21. Jacob Stainer (1621-1683).	68. Jeno Heifetz.
22. Jean-Baptiste Vuillaume.	69. René Chemet.
	70. Bronislaw Hubermann.
	71. A famous Italian woman violinist, who toured the United States in 1887, pupil of Massatti.
	72. Simon E. Jacobsen.
	73. Nicolo Paganini.

NOTE. The above samples are very much reduced in size.
Actual size of page 8" x 6"

D. APPLETON AND COMPANY

HOW would you like to own a book which will insure definite, concise, accurate information on musical matters; a book which can give you a liberal education in every phase of music, and the one book which summarizes the essential knowledge contained in thousands of reference works which have preceded it? If this idea appeals to you as a player, singer, teacher, student or just a lover of music, this new book **WHAT DO YOU KNOW ABOUT MUSIC?** will become your most prized musical possession, for it will always be at your elbow to furnish useful and essential information on subjects connected with the art.

READ THIS DETAILED DESCRIPTION

WHAT DO YOU KNOW ABOUT MUSIC? is an attractive volume to which the illustration opposite fails to do justice. It is substantial in size—9 $\frac{1}{4}$ " x 7 $\frac{1}{2}$ "—it contains 262 pages set in large and readable types, and stoutly bound in boards with a strong two-color cover in green and black. Its contents comprises 5291 questions, with answers, on every important musical subject, the text being divided into thirteen sections, each devoted to a specific subject, and a fourteenth section dealing with various miscellaneous matters of musical interest. The method of treating questions and answers is plainly illustrated in the two cuts shown beneath the picture of the cover. The following outline of the different sections in the book will have interest for you:

CONDENSED CONTENTS

Section	Questions
I	833 Questions on Stringed Instruments
II	513 " Wind Instruments
III	132 " Percussion Instruments
IV	60 " Miscellaneous Instruments
V	387 " The Orchestra
VI	145 " Chamber Music
VII	781 " Grand Opera
VIII	133 " Light Opera
IX	401 " Singing and Songs
X	333 " Sacred Music
XI	337 " Great Composers
XII	483 " Musical Theory
XIII	161 " The Modern Phonograph
XIV	592 " Miscellaneous Subjects

5291 Questions with Answers

Section XIV is followed by a Bibliography of more than 600 works on music, and an exhaustive Index to the 5291 questions, arranged so that the queries on any special matter can be instantly found.

THE ONLY WAY TO APPRECIATE THIS BOOK

is to see a copy, for actual examination will prove beyond doubt that it is the most remarkable publication in all music literature. It really will furnish information on any musical subject even well to professional, student or music lover; that its fourteen sections, as outlined above, provide anyone who reads them with a liberal education in the most enjoyable and uplifting of all the arts. You can obtain a copy of **WHAT DO YOU KNOW ABOUT MUSIC?** at or through any music or book store in the United States, Canada or any foreign country, or if this is not convenient a copy will be sent you postpaid by the publishers.

Price in board covers \$2.00

29-35 WEST 32nd STREET

NEW YORK C

Religious Taboos on Music

MUSIC is the handmaid of religion," proclaimed the old-time preacher, neglecting at the same time to give the same honor to architecture. Indeed, since the very beginning of Biblical times, music has been closely associated with the worship of God. The Bible itself makes such a vast number of references to things musical that it is hard to imagine how any sect could consistently put a taboo upon music.

Yet, our Pilgrim forefathers felt that most music was far closer to the brimstone of satan than to the throne of grace. Through some equally inconsistent reasoning, the pious folk of Plymouth admitted the bass viol as one of the first instruments to accompany psalm singing. Just what it was about the basso profundo of the orchestra that contributed a divine atmosphere is hard to imagine. Perhaps they used it to frighten the Indians. The organ was looked upon as a peculiarly vicious and sinful instrument, by the very people who found spiritual exaltation in the zoom-zoom of the bull fiddle.

Laugh if you will but there are still cults in America that taboo music, not merely in the church but even in their homes. Among these is the Amish sect. The New York Times reports that the Amish colonies in Southern Iowa are leaving for more remote sections, where they will not be importuned by the diabolical visits of agents for pianos, radios, phonographs, tractors, telephones and window shades—all of which they find destructive to their religious principles. Naturally people who taboo window shades can not be expected to have much respect for the piano or the violin.

With all due respect to the Amish brethren, hundreds of whom we have seen in the "Pennsylvania Dutch" section, it must be said that they are the very antitheses of what the world calls progress. Their happiness, like that of the crab, seems to exist in going in the opposite direction from that which has contributed comfort, joy and success to most of mankind.

The Amish sect was formed by a Mennonite reactionary, one Jacob Ammann, in 1693. Many of the Mennonites still put the taboo on much music. Despite their Swiss-German musical birthrights, they have been very slow to adopt music in the modern sense. The taboos of these Pennsylvania Dutch sects are often highly amusing. The comparatively recent wars between the modernists, who insisted upon wearing buttons and having dashboards on their buggies, and the fundamentalists, who clung to hooks and eyes and detested dashboards as a show of vainglory, were long and bitter. Upon

such ridiculous trifles churches and families were often split, never to be reunited. Yet these prejudices came from honest, hard-working, church-going people who, alas, could see the world only through one pair of quasi-opaque spectacles.

It is, therefore, almost impossible to think of the vast change which is coming with the more enlightened branches of these sects. We recently talked with the president of a Mennonite College, who proudly displayed the progress made in his music department. He also noted the highly beneficial influence of music upon the character of his students. He commented upon what some branches of the church had missed in the past by failing to give more attention to music.

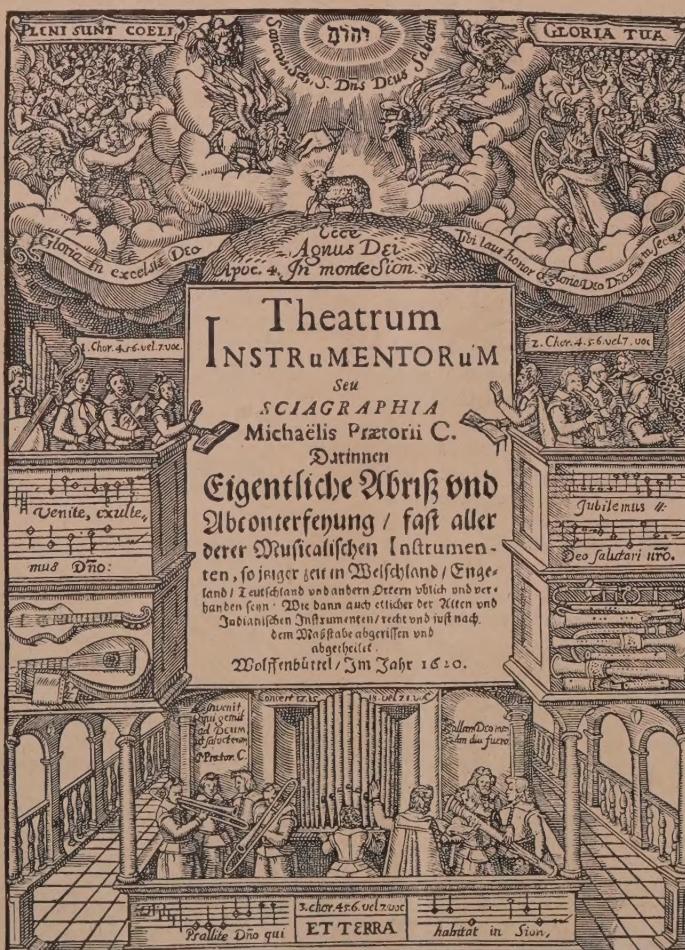
This represents a far greater progress in constructive thinking than that to be found in many other sects. It is a leap ahead in culture which will benefit spiritually all who partake of it.

The splendid folk of the Society of Friends, also, once presented a most interesting example of musical taboo. But the progress in opinion made by the Quakers is no less startling. We are proud of our own Quaker ancestry. We feel a thrill in witnessing the world's approval of the sincerity, and self-sacrificing attitude of the peaceful members of the Society of Friends. In music there has been a great awakening in Quaker circles.

For centuries the revolution toward Elizabethan worldliness was so strong that music was taboo. Did not the Virgin Queen herself play the virginals; and was not the much-married Henry VIII a composer of music? Therefore, was not music something to be avoided, like the pitchfork of the devil? Despite all the divinely inspired music that has been poured into the world through the souls of great musicians, the good Quakers put an iron-clad taboo upon music. Within

the last two decades we were approached by a prosperous young banker who was a zealous Friend. He was terrified because his daughters persisted in wanting a piano in the home. Would music in the house wreck their characters? We assured him that a piano would do no more harm than the aquarium full of gold fish which he had in his parlor.

We have often told how David Bispham, generally regarded the greatest opera singer America has produced, was obliged to do his early music practicing on a guitar in the Pennsylvania Railroad station at Haverford, because the college authorities would not permit music on the campus. Yet Haverford, in later years, was glad to confer the degree of Doctor of Laws upon its distinguished alumnus. Leading Quaker colleges now give serious attention to music.



A BOOK ON RELIGIOUS MUSIC, PRINTED IN GERMANY IN THE SAME YEAR THAT THE PILGRIMS LANDED IN AMERICA

"THE ACCURSED ART"

WHAT more exquisite, more delicate, and yet more forceful artist has the world produced than Benvenuto Cellini? This great Florentine (born in 1500, nineteen years before da Vinci's death) was the son of a professional musician whose life ambition was that the boy should follow him in the art that he loved so devotedly. Maestro Giovanni Cellini, however, was a father more loving than wise. He saw to it that his son had a thorough musical training, according to the standards which existed nearly two centuries before the advent of Bach; but at the same time he persisted in insisting upon music and nothing but music, with such zeal that his concern turned literally to persecution.

Benvenuto, on the other hand, had set his heart upon becoming a goldsmith and silversmith. Perhaps he already visioned his great bronze *Perseus* which thrills thousands yearly in the Piazza della Signoria near his birthplace. Perhaps he imagined all those wonderful masterpieces in which he turned metal into lace with that alchemy known only to really great art.

The more the father insisted upon music the more the son determined to work in the way his artistic instincts dictated. Therefore he came to detest practice. Music to him was "the accursed art," for thus he describes it in his autobiography.

All this might have been quite different if father Cellini had been able to look upon music as many modern educators regard it, a background for cultural and intellectual development and not necessarily a "calling" in every instance. It is quite conceivable to us that Cellini's musical training had a beneficial influence upon his life and his art even though he resented it.

One of the great obstacles in musical education in the past has been the idea that it was something that had to be forced upon the pupil. Not until the last few decades has it been presented to the young pupil so that he is made to realize that it is a delightful part of life, not something isolated and distinct from the needs of every man and woman. Every teacher and every parent now has available recently published books for beginners upon the piano, for instance, which make every step a delight for the young pupil. At the same time, while the little one is being fascinated, just as he is fascinated with birds and flowers, he is being unconsciously led through a training just as thorough and far more effective than that of the treadmills of the past. These children start at the beginning to look upon music as the beloved art and never run the chance of developing a lamentable prejudice against it as did Cellini.

Leonardo da Vinci, engineer, poet and painter was also a musician as were many of the glorious men of that day, and he was never done extolling the power of music. Many famous artists have been gifted musicians. In our own day Mr. N. C. Wyeth the eminent illustrator, whose reputation is international, is a very accomplished performer upon the piano.

HONOR TO WHOM HONOR IS DUE

WITH the passing of the years many compositions vanish from popular interest while others strengthen their hold upon the public.

There are a few things of the great masters which survive, but these are lamentably few. Melody is always the determining ingredient in the longevity of a musical composition. It must first of all have melody.

When melody is combined with striking and appropriate harmonies and both are so arranged for instruments that they become a distinct entity, just like some strongly characterized individual, the composition holds its own indefinitely.

This is one of the reasons why the newly-arranged "Fledermaus" of Johann Strauss, Jr., with a new text by Hofmannstahl and a new orchestral treatment by Erich Korngold, as produced by Max Reinhardt at the Deutsches Theater in Berlin, becomes one of the most "delicious" experiences in musical history. The Strauss melodies with their new dress, encompassing the great advances in orchestration, are more haunting than ever. Strauss melodies will last as long as the pyramids.

Similarly the recent records issued by the Victor Company of "The Stars and Stripes Forever" and "El Capitan" by Com. John Philip Sousa, as played by the Philadelphia Orchestra under Leopold Stokowski, not only are a huge artistic tribute to our bandmaster composer but also establish the extremely high valuation placed upon his genius by great musicians. There is only one Sousa. His melodies are distinct in themselves; and, while they seem familiar, we have never heard one that we could trace to any previous work. More than this, they have stood the test of over three decades and are just as popular outside of America as in our own land. The new records, as played by the Philadelphia Orchestra, are unquestionably the most inspiring offerings ever put upon the discs.

A UNIVERSITY OF GENERAL INFORMATION

EVER since we first licked the black paint from the pate of Noah and his progeny in our little toy Noah's Ark, which we had procured after seeing an advertisement in the daily paper and after many pleas to a generous grandmother, we have had a large respect for the educational value of advertising. The educational force of modern advertising is one of the outstanding advantages of our civilization.

Sandwiched, as are most good advertisements, among interesting reading, with an eager intent to develop business, most people unfortunately consider only this commercial side and thus neglect opportunities for their own information and advancement in life, which are often far more important to the individual than the ability to calibrate Betelgeuse or the pleasure of speculation upon that vast portion of mankind to whom the Einstein theory must ever remain a closed door.

Advertising, like art itself, was once the makeshift of mountebanks—the bunkum and ballyhoo of the traveling showman or the wayside tradesman. In the days when the jongleurs combined the black art and juggling with music, advertising, like the rest of trade, had little standing.

The same marvelous change, which has come in the recognition of the arts and their followers, has taken place in advertising by virtue of the great artistic, educational and ethical advance made in the manner in which this form of public information is presented.

Just as our larger stores have become expositions of industrial art and progress which have made World Fairs increasingly difficult to promote, so has modern advertising enlisted history, science, engineering, literature, finance, hygiene, art and music to such a degree that in some instances the advertising columns of a magazine have seemed more worth while than the reading columns. And yet all this educational advertising has proven the most practical business producing means at the disposal of modern commerce.

Good advertisements today must be marked by an earnest love for truth; they must be informative; they must be verbally forceful; and they must respect the ever growing public understanding of beauty and good taste. The advance during the last twenty-five years, in the ideals of fine advertising, has been one of the most astonishing signs of progress in the world.

Of course, we have not reached the millennium and there are still to be seen advertisements of quack medicines and the like, which do not fill the high class advertising man with pride. Please remember, however, that the time was when eighty percent of all advertising was of this type, while today it is perhaps represented by only about one or two percent. Music lovers and students of music should regard the reading of musical advertisements as a regular part of their daily means of keeping in touch with contemporary progress in the art.

Look in the back of any modern magazine and you will find enough information to give you food for reflection for hours. The advertiser of today understands that he is dealing with an intelligent public, hungry for knowledge and that he must give this information with force, brevity, charm and accuracy, if he expects to convince the prospective customer.

The University of General Information supported by advertisers in our American magazines is one which any alert reader may attend with profit.

The Cosima Saga

extraordinary Story of the Woman who, as the Daughter of Liszt and the Wife and Widow of Wagner, was the most discussed Musical Personality of her sex in the World of Opera.

By JULIA E. SCHELLING

"Salvation comes to humanity through the self-sacrificing love of woman."—Richard Wagner.



COSIMA WAGNER

EDITOR'S NOTE

It is mighty and will prevail." The "Cosima Saga," as the story of Liszt-Wagner has come to be known, has been surrounded with whispered scandal and falsification, that it is more secure and that the present day should know the real history than mumble morsels of gossip now over a half century old. It is the story of an restraint on the continent, hardly balanced by the Victorian puritanism.

Cosima Liszt was the daughter of Franz Liszt and the Countess Marie a brilliant writer whose pen name was Daniel Stern. It is not true that the ridiculous traditions of the nobility made impossible the marriage of the commoner Liszt (now immortalized above the walls of his country) with the titled authoress. Cosima had a sister and by this same irregular marriage, Blandine and Daniel. Liszt's deep paternal affection for all of these throughout his sensational

years was born at gorgeous Bellagio on Lake Como, on Christmas 1837. Even as a child, when she was educated in Paris, she showed great energy and the highest intelligence. Her first husband, the Count von Bülow, whom she married at the age of twenty, was

A, daughter of Franz Liszt and Countess d'Agoult, one time wife of Count von Bülow, later the wife of Wagner. To sketch even a history of the great woman who died at Bayreuth, one should put on glasses and look back, almost 10 years, upon the world which knew and understood.

One Hundred Years Ago

PICTURE Paris in the time of Hugo, Lamartine, Chopin, Balzac, Rossini and Schubert. It was like a grotesque masquerade; attachments were formed and easily as partners were changed. Gallantry, scantily veiled, was something like the operatic stage, with storms of gaiety in the first act, only to be followed by a fresh for the next. The terrible wars of Napoleon left Europe like a devastated land. The arts, music, literature, too, were distorted, and Wagner himself the redeemer of the such a world Cosima opened

mother, the Countess d'Agoult, who was known as Daniel Stern, a prolific writer. Cosima was an apt pupil and, when her father saw her at the age of eighteen, he was charmed to possess such a daughter and delighted to present her to his admiring friends, among them Richard Wagner.

At twenty, Cosima married Hans von Bülow, a young pianist and composer. Now von Bülow was a scholar and a gentleman. Their home in Berlin was a very happy one, fashioned on the model of the Paris salon, then popular, a meeting place for artists and musicians.

As a little child, Cosima had seen Wagner, the devoted friend of her father and, when she again met him, like Senta in Wagner's romantic Opera, "The Flying Dutchman," Cosima was fascinated by the turbulent, restless adventures of the so-called homeless wanderer. "Seeking rest ever, finding it never."

Wagner compared his own life to that of the Flying Dutchman in the old legend; and at that time Wagner was

brilliant, austere, and caustic; and it was not surprising that she found in Wagner, a man of prodigious art ideals, a warmth of enthusiasm which appealed enormously to her ambitions.

This amazing woman, who was to become such a power in the world of music, was quite without physical beauty, but had instead a magnetic charm and force that was all-compelling. The long hooked nose, which gave distinction to the countenance of Liszt, could not be described as a feminine attraction in Cosima. Add to this a figure of gaunt stature and an imperious mien dominating every situation confronting her, and you have a fair portrait of Liszt's daughter.

Once, while visiting Wahnfried, we saw her start out for the Festival Theater in her coach. No empress could have been more impressive in her demeanor. It is not strange that Fate selected her to carry on the traditions of the heroic Wagner. Wagner, who is aptly described by Dr. Theodore Baker as "the grandest and most original dramatic composer of all times," was twenty-four years older than Cosima; and yet, when he died, so deep was her love that she cut off her long and beautiful hair and cast it in the coffin of the great master before he was laid to rest in the little garden of Wahnfried at Bayreuth.

literally tossed about upon the remorseless ocean of public opinion, facing storms of hide-bound criticism and ridicule, sometimes even poverty and political banishment, struggling on for what seemed to be the realization of a dream. Wagner, the idealist, found the woman who understood him, the woman who could help him to realize the ambition of a lifetime, and he claimed her. Wagner and Cosima von Bülow were married in 1870; and the weary man of genius found rest at Wahnfried, well named "Dream of Peace."

A Trust Kept

SOON AFTER the death of Richard Wagner in 1883, the Emperor of Germany sent a trusted messenger to Wahnfried directing Frau Cosima Wagner to give all the compositions and manuscripts of her illustrious husband into the safe keeping of "His Majesty," saying, "The works of Richard Wagner are too valuable to be entrusted to the keeping of an individual; they belong

to the nation, and must be preserved."

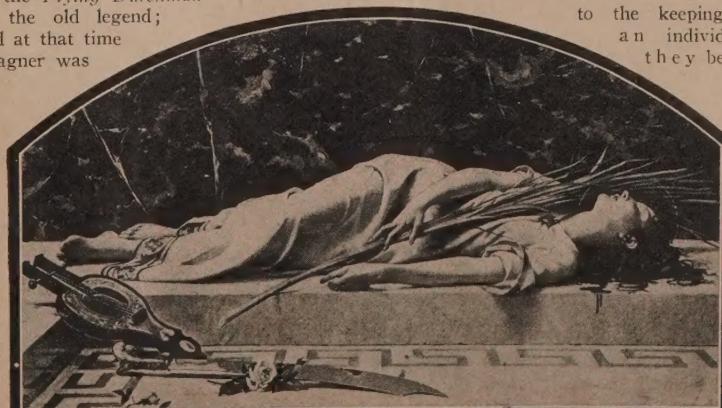
Frau Cosima Wagner, with the dignity and the courage of a true daughter of Liszt, refused to give up the works of her beloved husband, answering that she would protect them herself, and she has not only preserved them, but has given them back to the world glorified.

The festival of 1883 was carried on by Wagner's friends, as a memorial tribute. After the last performance, which was "Parsifal," Wagner's children personally thanked the artists who had so generously assisted, and little Siegfried, with tears in his eyes, delivered a short speech of appreciation, which closed the memorial festival.

The Test by Fire

BUT the crucial test of the power of Cosima, the power to carry out her determination to maintain the height of Wagner's ambition, the continuance of the Wagner Festival at Bayreuth, came later. To produce a Wagner Festival without Wagner was a stupendous feat, and musicians doubted if a woman could accomplish it. But the wheels were set in motion. Conducting when necessary, directing, coaching the artists, and superintending rehearsals, Cosima worked with tireless zeal, till the great festival dominated musical Europe. Again the little Bavarian town was in festive attire, for it was realizing the dream of Liszt and of Wagner, the dream that a Wagner festival should be an established fact at Bayreuth, in the Festival House built for that purpose alone.

Cosima has cast off her mourning, reopened the hospitable doors of Wahnfried and all the world is there. But, lo! a solitary pilgrim in the garb of an abbé wanders among the merry crowds all led by one spirit up the steep hill to the Festspielhaus. It is Franz Liszt, like a shade from



QUOM MUSICA MORTE EST
A Painting by Gautier

the other world. "Tristan and Isolde" is to be staged, and the weary pilgrim enters the theater hardly noticed by the eager crowds; and there in the midst of Love and Life, the cold hand of Death is laid upon him.

Liszt died at Bayreuth, in 1886.

Had Wagner created this glorious stage setting for the death of Liszt, his dearest friend, the world might have applauded it! In real life the world discusses it! The attributes of *Senta*, of *Elisabeth*, and of *Brünnhilde* are always applauded on the stage! We cannot change facts, but we may look at them from different angles.

Face to Face with Cosima

WHEN THE WRITER first visited Bayreuth, the operas given that season were "Lohengrin," conducted by Cosima as a romantic memory of the early days of her marriage to Richard Wagner, "Parsifal," and the "Trilogy." "Siegfried" had Alvary in the title rôle, and in all the splendor of his magnificent youth. He was an embodiment of grace and beauty; and what a glorious voice!

It was then the custom to hold also a concert as a memorial to Liszt, during each festival. This program of Liszt's compositions was given in the Royal Opera House, a small, ornate theater built long before Ludwig II dreamed of the Festspielhaus.

The writer was unable to stay for the Liszt concert, and chanced to pass the old opera house during a morning rehearsal. Entering with the men of the orchestra, who were assembling on the stage, she realized that the Royal Box was occupied. A stately, aristocratic woman, with beautiful white hair and keen eyes, and with score in hand, was following every note. In a clear, quiet voice she directed the orchestra from her box. Her suggestions were heeded attentively by her son, Siegfried, who directed the orchestra. After a most interesting hour, the writer realized that it was almost time for her train to leave, and she also realized that she must pass the Royal Box to catch it, and very timidly she started for the door. When she reached the dreaded spot under the Royal Box, a kindly voice halted her progress with the question, "Why are you leaving? Are you American? Are you a musician?"

A Wahnfried Soirée

IN A FEW disjointed sentences the writer realized that she and her companions were invited to Wahnfried that afternoon. Of course the scheduled train for Venice was forgotten; and at four o'clock we stood before the beautiful entrance to Wahnfried—Wahnfried, with its impressive reception rooms, its vast collections of portraits of Wagner, decorations of Wagner, laurel wreaths of Wagner, its library, but most impressive of all the stately figure of Cosima Wagner holding the trembling hands of her timid visitor. The writer and her two friends were the only guests, and the memory which has lived in her heart for many years is that of a commanding woman, quiet, refined, seemingly interested in the musical studies of an unknown American girl.

After telling her guests about the laurel wreaths, the medals, the precious manuscripts and the many portraits which decorated the walls, Cosima opened a door leading into the park back of Wahnfried where Richard Wagner is buried. We stood for a moment beside the lonely grave of the master. A flat slab large enough to cover two bodies, with the ivy just beginning to cover it, was all.

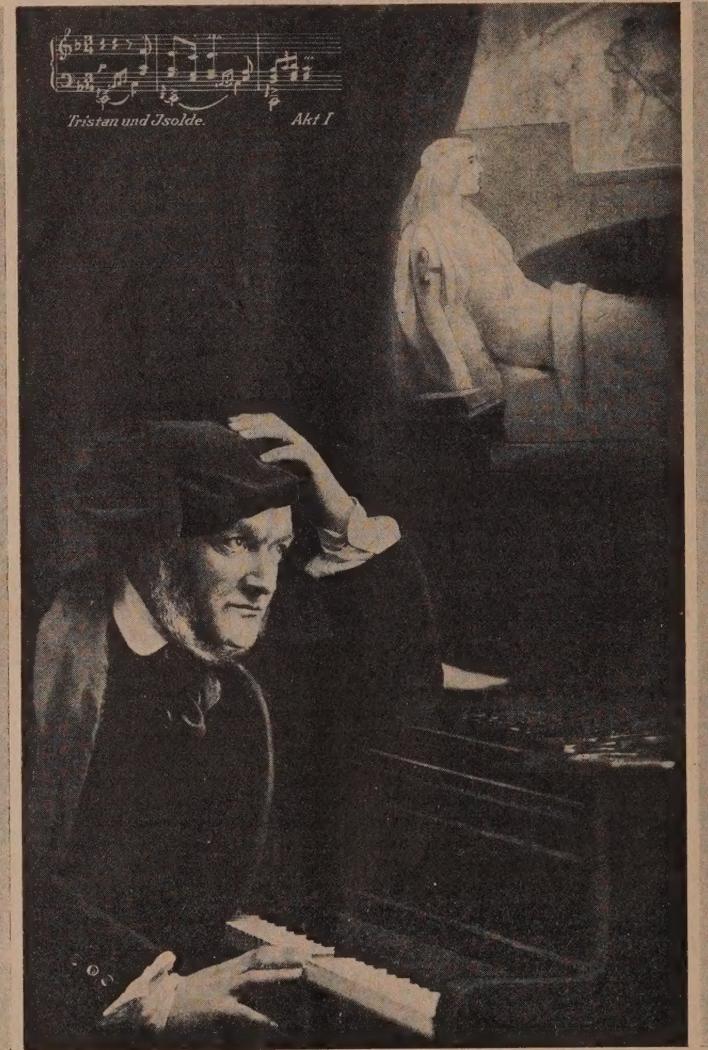
For almost half a century she has worked to preserve the traditions of her illustrious husband. For almost half a century she has watched and wept over that grave.

Where Special Patience is Needed

By BEN VENUTO

THERE is a certain small spot in the retina of every eye, so the physiologists tell us, that is blind. Most music teachers of long experience come to the private belief that there must be a certain spot in the brain that is *silly*. Is there any pupil who has not at some time suddenly seemed to have suffered an eclipse of his mental powers and to be unable to apply his pre-

from the upper C to the G above that—two similar fixed positions of the hand. Now I have no fault to find with this order of teaching—it is probably the best that could be devised—but, when the beginner has become tolerably expert in the playing of these ten notes, the teacher assumes that he has learned to read the staff, forgetting that there are two notes



RICHARD WAGNER'S DREAM OF THE GREAT LOVE-DEATH SCENE IN "TRISTAN AND ISOLDE."

viously-acquired knowledge and skill to the mastery of some new but comparatively trifling difficulty? This may arise, and often does, from over-fatigue, distraction by outside interests, or some other more obscure bodily or mental causes of a temporary nature which it would be impossible to trace exactly; but sometimes, and perhaps more often, it is due to the fact—not sufficiently realized by the teacher—that certain steps in preparation have been omitted. To show what I mean, I shall give just one example which will be sufficient to illustrate the principle and stimulate a little careful thought on the matter.

Although in any good method of teaching beginners the pupil learns thoroughly the names of the notes on all the lines and spaces, as a matter of fact those with which he first gets practically familiar are the ones from middle C to the G above, and

(A and B) lying untouched between these two positions of the hand, of which his knowledge is thus far only theoretical. When he is first put to playing an exercise or a little tune in which the hand lies in the position G to D, he bungles unaccountably; and the teacher thinks he is either inattentive or discouragingly stupid, neither of which may be true.

This is not said to criticize the arrangement of the material in instruction-books, nor the methods of any good teacher; it is an absolute impossibility to devise a method which shall not be at some points more difficult than at others or which shall assure the progress of the pupil without extra hard work here and there; but my point is that in places of this kind the teacher should exercise unusual patience, and, to prevent the pupil from undue discouragement, explain the nature of the difficulty and the reason why what is ap-

parently the "same sort of thing" come suddenly less easy. Where seems suddenly "stupid," do not ready to assume that he has all the preliminary knowledge, but think previous training and see if any points have been omitted.

Having given one characteristic in detail, I shall now merely en-some of the "hard spots" in a be-course, which call for special patie-care:

1. Learning to keep the place page, reading steadily from left to a commonplace to older people, easy matter for a small child.
2. First attempting to read two having independent parts for the hands.
3. First reaching beyond the finger position.
4. Reading notes on the leger lines the spaces between them.
5. Making skips involving a change of position of the hand.
6. Remembering the position proper flats or sharps in a new familiar key.
7. Encountering sudden change especially with the bass clef and hands.
8. Remembering notes with im-cidentals, that is, notes whose occurred earlier in that measure.

This list might be extended, but are the points that most commonly the beginner.

Be a Self-Starter

By SISTER MARY CHARLES

ONLY inferior machines need cranked. Worth-while mechanisms self-starters. Music students who are idle, waiting to be cranked, will amount to much. Initiative and order is required in music study, especially true during the balmy days when loafing is so much agreeable than leafing through the of a lengthy étude or sonata.

It is the self-starter who real-golden opportunities of the summer. Free from the burden of duties he can devote himself entire the study of music and make up lost during the cold winter months.

Summer is the harvest time for music student. It is the time when great artists prepare their repertoire for the coming season. Symphony con-search the libraries of the Old World find new scores for the delectation winter's audiences. Serious students must cultivate a like fore-they wish to reach a high mark of merit.

All large cities offer exceptional tages for summer music study. Student who wishes to keep abreast times cannot afford to let them be headed. If he does, he will real too late the folly of lazily wasting days in a round of pleasure afford a mere passing gratification.

Therefore, be wise. Remember starter. Keep on the lookout to tunities to advance yourself. With momentum and move forward will that will leave all cranking made behind.

"Music is worth the attention of business man, because it offers the best means to enjoy leisure; and so many people find this to be music has become a factor in the contented community life."—GEO. MAN.

Talk With the Ambitious Harmony Student

By CAMIL VAN HULSE

An Article of Rare Interest for Self-Help Students

ARTICLE is intended for the student in harmony who ambition either of familiarizing thoroughly with the language Bach, Beethoven and Schubert in making music his own means

aken for granted that nothing advantage of having a master in musical studies, yet this is hundreds, even thousands, of students either are unable to take usually very expensive lessons in some little town too far from the musical centers where masters have their headquarters. Numerous teachers of piano instruments whose time is taken up by their daily teaching are to perfect themselves in their spare time.

Those realize their ambition, to be in the right direction and from wasting their efforts in these lines are written. Absolute requisite to attain a limited supply of enthusiasm intensive work and plenty of time. There is no reason for to be discouraged and think to battle with too great odds goal by his own efforts. The uses in the musical field were, part, self-taught; and, if they sons, they took them from those who were by far their inferiors, musicianship was concerned. One of the past century owes the fact of having had a star among his pupils. Such Beethove, Dyonys, Weber, Abbé Albrechtsberger would be altogether if they were not mentioned in the biographies of Beethoven, Mendelssohn.

ing to secure is a good text—do not intend to advertise any article on harmony: there are many, big and small, expensive every taste, for every purpose. After all, they are all in the same lines, since the harmony has long passed the stages. Of course it is wise to select a book written by authority or to take the advisable publishing firm. However, the desired book, the student beware of thinking that do is to cram the contents of ains and work out the exercises in the least! He will not more about harmony after rough it than before, if he diligently and fails to supply with the right kind of we touch upon one of the harmony study.

Useless Work

LORABLE to see how much work is done in the self-study. The great mistake consists in brains and memory to break-load them with rules, exceptions of "cyphering," and at neglecting to develop any musical feeling the student can to possess. Too often, as the work of a harmony has an impression of a ridiculous problem having been my not mathematics—har-

mony is, first of all, and most of all, music. All the essential theories of harmony put together in clear and simple rules would not fill a page the size of the one now before the reader. Besides, there is not a single "rule" that has not many, many exceptions. An interesting experiment it is to take successively each one of those "rules" and illustrate them with a few examples of the reverse, these examples to be taken out of the best works of the greatest composers. We do not mean to assert that all rules and theory are worthless. The inexperienced student needs the firm footing and a definite direction they give him; but it should be thoroughly understood that theory and rules are only a means to an end, and that the main purpose is and always will be—music.

This being taken for granted, it is at once obvious that many of the exercises usually given do not fulfil the purpose for which they were intended. In many of those exercises there is an absolute lack of musical meaning; there is no more use in working out successions of given chords than there is in working out successions of rhymes without any sense. As soon as the student knows the essentials of chord forming and connecting he should work on exercises conveying a definite musical meaning in order to let his heart have at least as great a share in the process as his brain.

What, then, are the kind of exercises to be recommended for a student just past the preliminary stage of theoretical work in chord formation and chord successions?

The most necessary and useful work is to observe, to follow harmony and to think it.

Analyze Harmonies

WHATEVER be the instrument played by the student, he is bound to come in daily contact with the works of the masters. Right there lies his opportunity to get real lessons from those great masters. The student should make it a habit of reading not notes, but harmonies. He should analyze every new chord that comes his way, find out how the different chords are connected between themselves, and finally find out the harmonic function of all the notes between and around chords, such as grace-notes, passing-notes, appoggiaturas, anticipations and pedals. A decided advantage over all others is had by

the students whose instrument is piano or organ, because they always have to deal with full scores and complete harmonies.

For those who are troubled with an imperfectly developed capacity for concentration, a most excellent way of stimulating the powers of observation is the copying of compositions. This has four decided advantages: (a) one gets both a vertical and a horizontal view of the music; (b) one is sure to notice everything in the score; not a single grace-note or passing-note escapes attention; (c) one gets accustomed to *Thinking Musical Sounds*—since it is impossible to copy sitting at the piano; (d) one gets some conception of what the composer had to go through in order to bring his work into being.

Try it out for yourself: copy any little piece and see what a great amount of things you will notice—even if you should take a piece that you have played hundreds of times. You will be surprised at the many new observations you will make.

Bach Chorales

SPLENDID material for harmony-study is to be found at the source of all music—Bach. However, do not dive into his oratorios or his big organ fugues right away, for you might get lost in the dazzling richness and abundance of the material. Take his most simple compositions. Best of all for this purpose are his four-voice chorales. These are simple in conception and unpretentious in form, consisting of from four to eight (seldom more) short phrases or sentences, each ending on a hold, each being the logical continuation of the preceding one, till the last one brings the final conclusion. Written for four vocal (sometimes instrumental) parts, they are full of music of the highest sort. Work them over in the following way:

First, just copy a few of them and analyze them in every detail.

Next, copy them, leaving out one of the two middle parts, which you will fill in for yourself, afterwards comparing your work with the original version. After a while leave out both middle parts, copying only the bass and soprano, and work it out in the same way. Then copy only either bass or soprano. The most important part of this kind of work is, of course, the comparison and discussion of the student's work and Bach's original.

How would you like to take lessons from the great Bach himself? Does not this work come as near to it as possible?

After having had a thorough grounding in Bach, there is very little left for the student in the way of new harmonies. However, in order to familiarize himself with more modern forms of writing and a freer handling of parts, the student may apply the same process to some sections of the instrumental quatuors of Haydn, Mozart and Beethoven. Everyone remembers that the most profitable work Beethoven ever did for his harmony-study was to copy the bass and first violin parts of Haydn's string quartets and to work out the second violin and alto parts for himself, afterwards correcting and discussing his work with the original score at hand.

All this work should be done as much as possible on four separate staves, so as always to have a clear view of the horizontal development of the parts; in fact, one should always avoid considering a chord as a "pile" of notes.

Being able to write regular four-part work easily and fluently, the student should start on a freer form of writing. Regular piano accompaniment form is best suited for this purpose. Any melody by a good composer provides the needed material. Copy the melody and a few measures of the accompaniment in order to get started in the right style. It is evident that in this case one must not expect to be able to make exactly the same accompaniment as the composer; the essentials lie in the harmonies used, harmonic accents, phrasing, and so forth.

Most valuable, however, for this kind of work are old folksongs. One is often surprised to see what a treasure of harmonies is hidden in those simple old tunes.

Old Folksongs for Harmony Study

HERE THE student is left "all to himself" to dig until he finds the gems that are concealed under these melodies. Most of the folksongs have reached us only by way of traditions, without any accompaniment whatsoever; therefore, the student will not have to compare his work with any model. But at this stage of his study he is supposed to have acquired taste and initiative enough to work till he finds a version which at least does justice to the song. Smoothness and delicacy of forms, suitableness to the text, variety and yet discretion are the qualities required for a perfect handling of folksongs. Do not be satisfied with just "harmonizing" them nor with adjusting some inane "formula" of accompaniment. Remember that the artist's work begins where the music-maker's ends.

As an illustration of this we shall take a few measures out of an old European (Flemish) folksong:



This is an entirely diatonic melody, presenting no difficulties for harmonizing: a glance would suffice to any student to detect the following harmonies and work them out:



CAMIL VAN HULSE



Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Which Are Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

to the right of us,
to the left of us,
jargon that gives us a scare;
here they are,
there they are,
lingo right out of the air;
all rare they are,
ever they are,
music now give us the cream;
the plight of us,
cast left of us,
to others may seem.

Foreign Terms

timid soul may, not unask:
the use of all this foreign flum-
sic anyway?"
s your dear souls, don't you
away back in that stirring
the tenth to the sixteenth cen-
men raced feverishly from one
to another in donkey-carts, if
eapolitans, Romans, Milanese,
or Venetians were not engaged
nating quest of a new way to
ghetti, they sometimes soothed
nerves by nursing a noiseful
h poor, unregenerate spirits,
ink a thing that soothes instead
ear is a tune, still call a sys-
ical notation and composition?
torically, of course the world
en to cultivate music to the
lative exclusion of macaroni is
telle. It does, however, serve
for the turning of this writing
on of art terms rather than of
es of desiccated dough. For,
at broadcasting stations seem-
entered into a conspiracy to
ally benighted ones to admit to
ays from their torch of musical
it becomes our pleasant duty—
o personate an apostle to peo-
le and to try to initiate them
degree of the mysteries hidden
of tongues that daily and
s out of the ether, to follow
homes, to banter us on the
ven to "wig-wag" a seat with
or along the secluded mountain

Birthplace of Music

ck up again our thread of
the question of this foreign
sical terms does invite for the
areful thought. As already in-
ic, as an art, first became
sed in Italy. Naturally, when
ive any hint on their manu-
the nature of their interpre-
posers used their native
n Italian masters early were
ly all important European
musical instructors of the no-
schools, or to lead orchestral
ganizations attached to royal
at the same time, nearly all
asters in the more tardily
ermanic nations—including
as Handel, Haydn and Mo-
at least their musical bur-
y or from Italian masters. All
ly clarifies the reason for
having become current as a
ecting musical intelligence.
me to a high development in
teachers instructed the cre-
of the world; and Italian
were popular to the confines



WALTER DAMROSCH AT THE MICROPHONE

of at least occidental civilization. Italian
phraseology in music became inevitable.

Now the continuance of this medium to
our day, and probably for many centuries
to be, serves also an exigency largely com-
mercial, but one which vitally affects the
wallet of every purchaser of music. Without
an international code of these mark-
ings, all music to be used in any country
would have to be published with all instruc-
tions in the language of that country; or
the one wishing to use it would be under
the necessity of learning the language of
the nation in which it had been printed, in
order to understand the directions as to its
style of performance. Only the one with
some knowledge of the expense entailed in
the printing of music can guess at the
enormous leap in prices which the former
policy would imply; while it takes but a
mite of intelligence to grasp the saving of
mental effort when the study of a small
pocket lexicon can supplant the acquiring
of a working knowledge of the language of
practically all nations with a highly de-
veloped musical art.

So, if our readers will kindly "stand by,"
we now are ready to try to interpret some
of this jargon of the radio with the hope
that the Gospel of Good Music, as supplied
by our good friends at the "Mike," may not
be wasted by falling among the tares of a
too barren musical intelligence.

* * * *

Absolute (or Abstract) Music: Music
in which the composer contented himself
with the expression of ideas wholly within
its native realm, in which fantasy and in-
spiration have free rein and revel in the
interpretation of sheer beauty, through an
approach to perfect symmetry of melody,

rhythm, harmony and form. It attempts
nothing of the delineation of the sounds or
moods of nature, but secures its effects
from within its own bounds. Words,
scenery, dancing, and all such extraneous
auxiliaries are unnecessary to the appreci-
ation of its message. It is the type of
music of which Mozart was the High
Priest; and to which Schubert could at
times surrender himself with such volun-
tuous abandon, as in the "Symphony in C,"
which Schumann so generously and felici-
tously labelled "The Symphony of Heav-
enly Lengths." The successful creation of
such music implies at least an occasional
concord; for which reason it is to the modernistic
cult of composers an unknown tongue, while a single sip from its clear
fount by one of their number would have
induced certain spontaneous combustion for
all "The Six."* It is the mold through
which the great classics of music were
formed; and it reveals the same art spirit
as that through which Phidias, Praxiteles,
Michelangelo and Raphael conceived and
fashioned their so-far unparalleled sculptures
and paintings.

Absolute music attempts to create neither
a material nor a spiritual picture. It moves
on, serene in its own beauty. It reached
its probably most perfect and eloquent ex-
pression in the string quartets of Mozart
and Haydn, written with no other thought
or purpose than the giving of utterance to a
purely musical idea and inspiration.
Among more recent composers we find, by
way of comparison, that most of the com-

*A group of Contemporary French com-
posers with strong modernistic tendencies: by
name, Arthur Honegger, Darius Milhaud, Ger-
maine Tailleferre, Louis Durey, Georges Auric
and Francis Poulenc.

positions of Brahms fall in the realm of
absolute music; while in the works of
Wagner there is little of abstract music,
because the great wizard of Bayreuth was
continuously striving to create some sort of
pictorial or dramatic atmosphere. When
Beethoven wrote the "Pastoral Symphony"
he undertook to evoke certain natural phe-
nomena, through a combination of melody,
rhythm and tone color. Which is not ab-
solute music, but romantic, of which

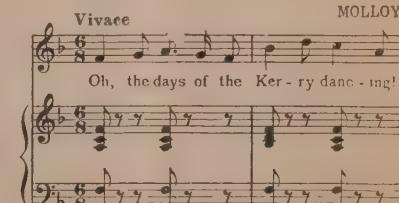
* * * *

Accompaniment: Any attendant part or
parts added to a leading or chief part, for
the purpose of supporting, beautifying, in-
tensifying or in any way making it more
eloquent. The principal part may be for a
voice or an instrument alone; or it may
be for two or more of either or both of
these in any combination. Just so, the ac-
companiment may be a single instrument; it
may be a combination of instruments; it
may be a vocal chorus; it may be a com-
bination of voices and instruments. Of ac-
companiments there are innumerable diversi-
ties and variations; but all these may be
grouped under six general heads:

(1) Simple harmony added to the mel-
ody, as in a *hymn-tune* or such an instru-
mental composition as Mendelssohn's *Con-
solation*.

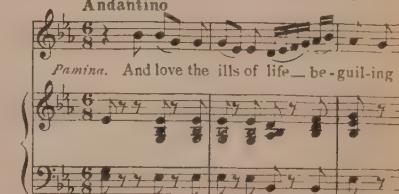


(2) Detached chords, as used by Molloy
in *The Kerry Dance*



and by Mozart in the duet of *Pamina and
Papagena* in "The Magic Flute."

"The Magic Flute"
MOZART



(3) Chords, either in repeated form or
as some species of arpeggio, usually with a
rather sustained bass. Schubert's *Who is
Sylvia?*



(Continued on page 520)

Haunts of Great Musicians in Vienna

Masterly Etchings

by

JOHANN
KAMPMANN-FREUND



THE HOME OF FRANZ JOSEPH HAYDN

THE HOUSE IN WHICH ROBERT SCHUMANN LIVED IN

The Curious Story of Jacques Offenbach The King of Opera Bouffe

How the Son of a Poor Jewish Cantor Revolved in the Wheel of Fate

By the Hon. Tod BUCHANAN GALLOWAY

Son of a Cantor

A BOUT JUNE 30 1819 (the date is not certain), a son was born to one, Levy, a Jewish Cantor in Cologne.

Raised in modest circumstances this boy early developed musical ability, first playing the violin and afterwards the violoncello which became his favorite instrument. When only twelve years old he composed a whimsical and daring piece which astonished his elders.

This lad afterwards becoming, as we have said, more French than the French, apostatized his religion, became a Roman Catholic, changed his name, married a French woman after a true love idyl and was known to the world as Jacques Offenbach.

In 1833, when fourteen years old, with only his violoncello and a letter of introduction to Mery the poet, he arrived in Paris to seek a musical education and a livelihood.

It was the period when romanticism was at high tide but the boy had no time to indulge in romanticism. His lot was hard work.

He entered the Conservatoire where

Cherubini, then its head, placed him in a class and at the same time obtained for him a position in the orchestra at the Opéra-Comique. There where he continued for several years his irrepressible spirits and love of fun kept him always in trouble. For he delighted to play jokes on the orchestra, and, as he was constantly punished by fines for such conduct, his meager salary barely sufficed to support him.

His first appearance as a composer was in connection with the writing of some chansonnieres which were parodies of fables of La Fontaine. We next hear of him as the conductor of the orchestra at the *Théâtre Francais*, during which time he wrote little operettas, one after another, which failed to find favor with the Parisian managers.

From now on he resorted to every expedient to make himself known, giving concerts of a kind to excite public curiosity. He said, "A grain of wit is better than a bushel of learning." (*Le savoir faire vaut mieux que la savoir*). Finally in desperation he opened a little theater of his own in the *Champs Élysées* in the year of the International Exposition where he produced a number of his one-act pieces.

Finding His Medium

THIS PROVED to be a fortunate move as he had hit upon a style wholly congenial to his peculiar talent. He was rewarded an instant recognition by the public. Some of these pieces, like *The Rose of Auvergne*, with their humor and charming music, please us today. It was in this year that he produced "Les Deux Aveugles" which gave him the reputation which continued all his life, closing with the "Tales of Hoffman."

Offenbach came to the French people at an opportune time. France was in a state of reaction from the reign of Louis Philippe and the revolution of 1848 and Napoleon III's *coup d'état* and they needed and sought for entertainment as a counter irritant. Therefore the public found Offenbach, followed him, adored and rewarded him, for they had discovered one who satisfied their longing for laughter.

One would say that coming as he did between the romanticism of Berlioz and Meyerbeer and the free music of composers like Bizet this composer's way would have been difficult, but such was the mischievous fun and real joyousness in his compositions that he delighted and amused his contemporaries.

The operetta of that day was not the banal production which has since been foisted on the public.

For today, if the golden age of light opera has not wholly passed away, it is suffering from the great shadow cast upon it by so-called musical comedies and revues. To recall such names as Offenbach, Lecocq, Gilbert and Sullivan, von Suppé, Geneé, Johann Strauss and a score of others causes one to sigh. True, we have occasional revivals of these composers' works, but forty years ago these names were household familiars and their works the delight of thousands.

Has public taste in its preference for musical comedies and revues degenerated? Is it simply the irresistible desire in this busy hurrying age to seek for something new? Has the Tired Business Man selfishly caused the change?

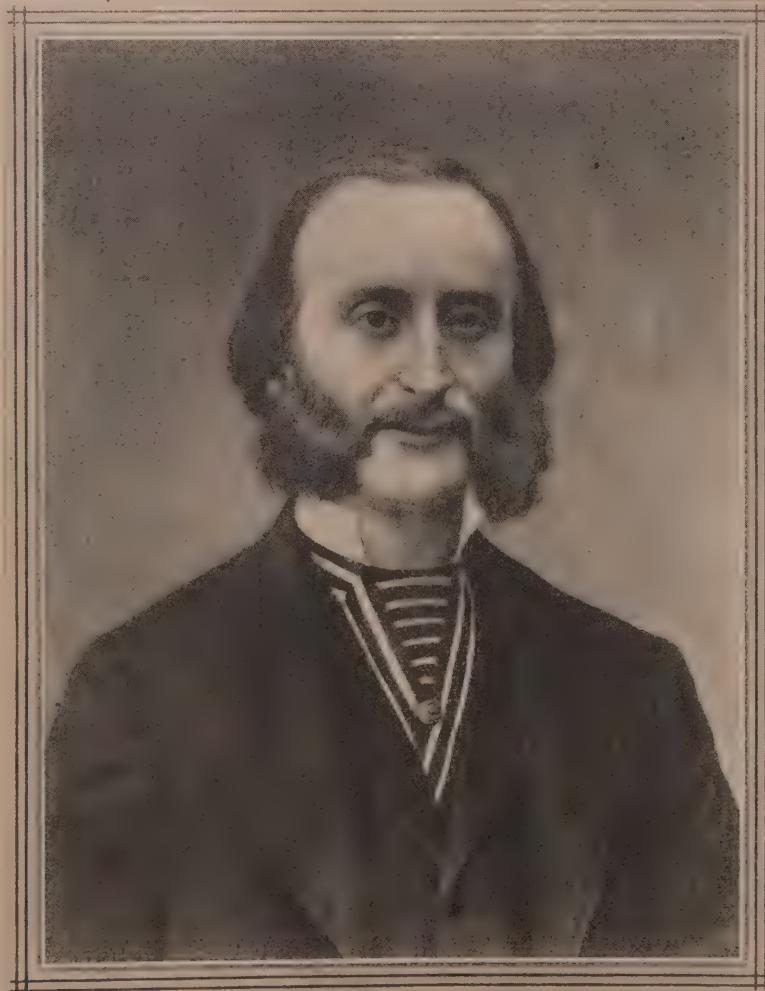
With all its faults of taste, style and construction Offenbach's music is a real art production. The great Nietzsche said, "The Jews, Heinrich Heine and Offenbach, applied genius to the sphere of art."

Rossini was more than half serious when he dubbed Offenbach "The Mozart of the Champs Élysées" and Saint Saëns said of him, "possessing great fertility, melodic gift, much wit and invention, great dramatic skill, without being a great musician, Offenbach was a great musical personality."

Opera Bouffe

TO THE FRENCH must be given the credit of having created modern *opéra bouffe*. It was an effort to embody in musical form the popular demand of the day and Offenbach by his genius gave it a unique distinction. He was not only the first to bring to burlesque the methods of composers of heavier and more serious dramatic productions, but his operas also represent the best that has been produced in this essentially French style of composition.

At times his work is uneven and our musical sensibilities are jarred with trivial



JACQUES OFFENBACH

From an old portrait recently discovered in Hamburg by the Editor

effects and crude results. None the less his operas have commanded the recognition of musicians and, as the years have passed, intimate study has made their merits plainer.

When Offenbach began to compose he was influenced by Auber's style, as in the latter's opera of *Fra Diavolo*, but when he followed his own bent while he lost a certain grace and refinement he established the style which we know as Offenbachian. As one describes it, "rollicking, melodious, irresistible it is as genuine and sincere as folk music."

Great as he was as a musical humorist Offenbach was the caricaturist *par excellence*. In his opera of *Les Brigands* in the last act he mimics Meyerbeer in a manner which would make the Olympian gods indulge in what Homer calls inextinguishable laughter. *"La Grande duchesse de Gérolstein,"* *"La Belle Hélène"* and *"Orphée aux Enfers"* are not satire but deliciously funny caricatures. Nothing escaped his irreverent but highly humorous touch. Ambros says of his power in this regard, "We may shake our heads never so suspiciously in the midst of this mad world of grimaces, in this antic carnival of the mind, but we cannot help feeling cheerfully stimulated, and the accusation we are on the point of making is stifled in the unquenchable laughter into which we break in spite of ourselves."

Offenbach has had many imitators. Some of them, like Hervé and Lococq, were excellent musicians, perhaps better than he, but they missed his unique sense of humor, and they could not catch the swing of his rhythm or the individuality of his accent. Some enthusiastic Frenchman characterized him as "the great Jacques, the god of music who could give forgetfulness of the past and hide the future."

Librettists of Offenbach

OFFENBACH was fortunate in having the brightest and wittiest men in France as his librettists, but, no matter how clever and ingenious the words were, his music always accented and gave point to them. His facility in suiting music to the text was truly remarkable, a gift which many greater musicians do not have, a talent which the writers of musical comedies of today almost universally lack.

Offenbach was by no means regular in composition. An attractive air or swaying rhythm might be followed by a tune both banal and silly. On the other hand, the manner in which he followed one melody with another in his *finales* was masterly. He never attempted to point a moral. He was anything but didactic. But he had a positive genius for knowing how to appeal to human nature. He was able to show the people their own shortcomings and make absurd their assumed dignity and virtue and at the same time compel them to laugh without restraint at caricatures of themselves.

Some witty musician has said that Tchaikovsky's music sounds better than it is. This remark could be applied to Offenbach in regard to his orchestration. Often quite careless and commonplace in construction it sounds surprisingly good.

Offenbach was unspoiled by any conventional school and unfettered by system. One can never find in his music any straining after effect or imitation of other composers. His remarkable fertility of invention and musical inspiration enabled him to cut and rewrite scene after scene without hesitation. He never tired of retouching or elaborating his melodies. In this lay his success in exactly suiting the music to the dramatic situations. No composer could have been more conscientious in respect to his compositions. He worked constantly—not always evenly or successfully but indefatigably. He composed ninety operas, long and short, in twenty-five years.

Operas Small and Great

THE BEST known of these operas are *"Orphée aux Enfers,"* *"La Belle Hélène,"* *"Barbe bleue,"* *"Geneviève de Brabant,"* *"La Grande duchesse de Gérolstein,"* *"La Périchole,"* *"La Princess de Trétizonde,"* *"La Vie parisienne,"* *"La Jolie Parfumeuse,"* *"Madame Favart,"* and *"La Fille du tambour major."* If in the last four named operas Offenbach showed signs, as his critics said, of plagiarizing himself and running dry in his wealth of melody, he later answered the same critics by writing the greatest of all his works, *"The Tales of Hoffmann"* (*"Les Contes d' Hoffmann"*).

When in 1858 Offenbach produced his *"Orphée aux Enfers"* he inaugurated a new type of *opéra bouffe*, a type which at once became "the rage" and which, in its emphasis on caricature, he was to follow so successfully.

When he was conductor of the orchestra at the *Théâtre Francais* he became so wearied of the endless procession of the gods, goddesses and heroes of antiquity as exemplified in the dramas of Racine, Corneille and other masters of the French theater—who while great were soporific—that he vowed that he would some time avenge himself by ridiculing them. This he did when he burlesqued *"The Odyssey"* in *"Orphée aux Enfers"* and later in *"La Belle Hélène."*

There is no better description of the effect upon the public of this new form of caricature than that written by Émile Zola in regard to *"Orphée aux Enfers."* He said: "From this moment the popularity of the piece was assured a grand success began to unfold itself. This carnival of the gods—Olympus dragged through the mire, a whole religion, a whole age of poetry scoffed at—seemed an exquisite treat. The literary world of opening nights caught the fervor of irreverence; legend was trampled under foot, antique images broken. *Jupiter* had the cut of a fool; *Mars* was well hit off. Royalty became a farce and the army a laughing stock. When

Jupiter, suddenly smitten with a little washerwoman, began to dance a can-can, *Simonne* who played the washerwoman kicked up her heels in the very face of the father of the gods, calling him 'Old Boy' so drolly that mad laughter shook the house. While they were dancing *Phœbus* stood treats to bowls of negus for *Minerva*, and *Neptune* was installed in the midst of a bevy of seven or eight women who fed him on cookies." Can we wonder that Paris recovering from the saccharine unreality of romanticism welcomed this sort of irreverent fun?

The Grand Duchess

IN THE OPERA, *"La Grand duchesse de Gérolstein,"* the best known in America of Offenbach's light operas, the composer turned from the gods and goddesses of ancient Hellas to caricature one of the many little German courts which sprinkled the land before the formation of the German Empire. The lives and customs of these little courts were in imitation of the court of Louis XIV, "the Great Monarch," which they had assiduously copied for over a hundred years. The Principality of Gérolstein with its grotesque little army, its court rivalries and intrigues, its petty pomp and pretense, offered Offenbach a fine field for his sense of humor. From these elements he composed one, if not the best, of his delightful comedies.

Produced at the time of the International Exhibition of 1867 it was an instantaneous success. It was attended by the Emperor Napoleon III and Empress Eugénie and by all the visiting crowned heads and royalties who gathered in Paris at that time. It is related that the Czar of Russia could not control his mirth over it and that even the grim Emperor William II of Germany relaxed under its influence. Bismarck who had accompanied the German Emperor to Paris laughed boisterously at the satire of the little German court, and one wonders whether he was laughing more at the kind of little German principality which he was already

planning to wipe out of existence the French nation whom he was soon to vanquish in ignominious.

This opera created such a stir in Europe that it was even considered being at the bottom of the Spanish Civil War which at that time actually drew Isabella from her throne. Be that as it may, there is no more entrance for mirth and joyousness than more delightful entertainment. Graceful and artistic musical comedy it is little wonder that *"La Grand duchesse de Gérolstein"* for over a century has charmed thousands from grandmothers to grandchildren even into the next generation.

America Beckons a Frenchman

IN 1876 Maurice Grau, the French impresario, offered Offenbach a tour of America which at that time was considered the most important in the world. Grau came to the United States to give a series of concerts and some reprisals of his operas.

The French, unlike the English and the Germans, are not a nation of tourists. When one recalls the anguish and sufferings of the French traveler in America, it is difficult to understand why we can visualize what the French have been in the United States when the master announced his tour. The French, unlike the English, are not a nation of tourists. When one recalls the anguish and sufferings of the French traveler in America, it is difficult to understand why we can visualize what the French have been in the United States when the master announced his tour.

His friends counselled him against this rash step. They said the French might not come to America. The United States had had a long history of resistance to French influence. Bismarck who had accompanied the German Emperor to Paris laughed boisterously at the satire of the little German court, and one wonders whether he was laughing more at the kind of little German principality which he was already

had made up his mind to decline the tempting offer when Grau learned that the American public's hesitation increased the amount of the fee to be paid. This was too great a temptation for a frugal-minded man to resist. So, bidding an agonized farewell to his tearful family he set out for America.

The trip was unsuccessful and a failure financially at least. Grau was concerned. Offenbach, of course, received the amount agreed upon. On his return to France he wrote a book of his travels which he entitled "Notes of a Musician in America." Like most Europeans before him, Offenbach had no conception of the United States, and set down his experiences in the most amusing manner with a French flavor.

His description of the old French Hotel in New York—his first home in an American hostelry—is most interesting, for this was written long before the days of the "hotels" dotted Europe. He could not get over his amazement in finding that the houses heated by the system now, after the lapse of many years, call in Europe "central heating."

The stock market tickers, the cars, buses, sleeping cars—every fact, kept him in a state of bewilderment.

In those far-away days it was common in New York for different orchestras to welcome a distinguished guest with a torchlight procession and a grand finale. It is funny to think of being so honored by the Firemen of New York City and by a musical society to his distress, favored him with his own compositions.

Although he did not like the United States he waxed quite eloquent in his comments on our social life, particularly in regard to our laws. One wonders what would be of the Eighteenth Amendment.

(Continued on page 471)

Commander John Philip Sousa Tells of His Tour with the Offenbach Orchestra

I WAS traveling as orchestra leader with Matt Morgan's living pictures.

At the end of the season I decided to go to Philadelphia and see the Centennial. It was a big event in the life of any young American and I believe the first event of its kind that the country had ever had. I called on Mr. Simon Hassler, the well-known musician, and inquired if there was any work for a young violinist. He

told me that he was engaged to supply some extra men for the Offenbach Orchestra which was to open in a hall built for Offenbach on the corner of Broad and Cherry Streets. He said, "If you can play good enough I will give you an engagement."

"When do you want to hear me?" I asked.

"Whenever you like," he said.

"I will go back to my hotel and get my fiddle and will be here in a half hour."

I returned and played for Mr. Hassler. I was then a young man of nineteen or so, and I felt the honor greatly when, after hearing me, he engaged me. When we came to the first rehearsal we noticed that Offenbach conducted only his own compositions, and, with the exception of one or two of which he had the printed copies, these had been copied and very badly by

some copyist before he left France. We played selections from his various operas and a polka, if I remember rightly, which was called *The American Girl*, but the selections that Offenbach played from his own works were, evidently owing to their many mistakes, unsatisfactory to him.

More time was therefore occupied in correcting the parts than in the rehearsals themselves.

Hassler came to Offenbach's help by bringing him the "Offenbachiana" which Mr. Offenbach rehearsed and had on every program while he was in America. "Offenbachiana" is a reprint of Offenbach's many operas arranged and put together by Conradi, a German composer and arranger. It was the first time in my life I had ever been with a good orchestra, large and well-equipped, and it gave me an insight into the possibilities of the orchestra. We had as assistant conductors Max Maresick, Hassler and one or two other conductors who led the heavier numbers which embraced compositions by such composers as Beethoven, Haydn and Wagner. Offenbach's attitude to the members of the orchestra was exceedingly polite and good-natured, and he was a great favorite with them.

High Points in Practical Technic

An Interview With The Noted English Piano Virtuoso
HAROLD SAMUEL

SECURED EXPRESSLY FOR THE ETUDE

By FLORENCE LEONARD

CHNIC of piano-playing is
al. Not only is the ap-
e individual, but the actual
the arm and hand must be
each player.

times asked whether curved,
ments (in general) or the
positions of hands and arms

earance of the movement is
ard of judgment. Most
of the exceptional per-
be judged by the ap-
ir playing. One person's
pear to be angular, yet
the muscles may not be
e associate with an angular
t all stiff. One player may
emely low wrist, apparently
his playing may be beauti-
d flowing.

ssociate the sound from the
I judge purely by the sound?
al test.

Immediacy the Objective

ILLUS of the performer is
ty, that which is—after a
of proficiency has been ob-
d instinctively. The instinct
the subconscious mind as a
wledge and experience.

should be taught to observe
hand and arm. The shape of
is of less importance.

could describe a parabola in
the finger tips. One might
rm, and the other a supple
would have made the same
the feeling in the arm that
ledge and experience.

tter how much softness of
choose to employ, we must
ce somewhere, to make the
e clear.

resistance, sometimes, which
rance of angularity. I hear
"I can play like so-and-so."
he outward appearance may
reality the tone-effect is not
e.

uality is one of the effects
tudents and players should
rarely do students listen to
ough or in the right way.
icult for them to dissociate
what they hear, from what
ear. It has happened to me
I heard myself playing with
ing, and was told afterward
a cold performance.

Unprejudiced Listening

HE first things for a stu-
achieve, then, is the power
himself as he would listen
e, with dispassionate judg-
no preconceived bias in his
attitude that he is always
ssuming.

ger for the student is that
well satisfied, of suddenly
i doing better than he ex-
eet this danger he should
to accept everything that
think that he can hence-
ach this point, that things
as well. The next time
go. That particularly sur-



HAROLD SAMUEL

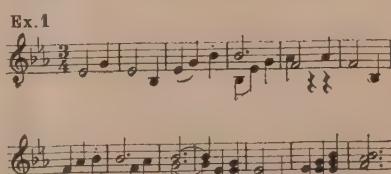
prising performance has set a high stand-
ard for him, and when he comes back to
attempt the same high standard he cannot
always reach it.

The majority of listeners, as distin-
guished from the performers, listen
through their senses. The appeal to them
is sensuous rather than mental. Those
who are more critical think of the struc-
ture of the music. They dissect the composi-
tion as it unrolls before them. It is cer-
tain that these listeners derive added en-
joyment from what they do enjoy but they
also feel added discomfort in the portions
which please them less. Therefore, though
a critical person may often not derive as
much enjoyment from a concert as a per-
son who drinks in the sounds without ask-
ing questions, yet when the critical per-
ceptions are satisfied his enjoyment is
much more keen than that of a less know-
ing person.

Color in piano playing is produced by
the manner of striking, or attacking the
keys. It is varied, also, by the pedals. We
all know the harp-like tone (for example)
which is made by certain pedaling. I in-
clude pianissimo, staccato and the like, as
color effects.

But color is individual and distinctive.
It defies analysis. It does, however, often
exist only in the imagination of the player.
I may find, for example, when I am ex-
perimenting at the piano, that I am repro-
ducing the quality of the horns in this pas-
sage from the "Eroica Symphony":

But someone listening to me may not



have that illusion at all. There is an
enormous amount in auto-suggestion, as
regards color. And we are continually
tempted to think of other instruments
when playing the piano. Nevertheless, if
we can vary the piano tone, we need not
be dissatisfied because it is not actually a
horn tone or a violin tone, or a tone of any
other instrument.

"Touch" or "color" does not arise from
striking one single note in one way or
another, but in passing from one note to
another. We could strike a single note
with a pencil and make a tone no different
from a tone made with the finger. It is not
the single note that counts. It is the suc-
cession of notes. We try to get color with
our hands, as the organist does with his
stops.

We now use the soft pedal in playing
Bach much more than was formerly the
custom. By using the two pedals (even
in Bach!) we can give much variety of
color.

In Bach we should not play too *legato*.
If the Fugues are played *legato* the sounds
will overlap each other and will be confus-

ing. We shall not have the clear-cut deli-
cacy which they require. There is much
non legato in Bach. I should not wish to
state this as a hard and fast rule, but, as
a general rule, the Bach eighth notes
should be detached. Each must be definite,
not developing its neighbor, *not lega-*
tissimo.

If we apply this same idea of in-
terpretation to the staccato notes—the idea
of breadth and dignity—we realize that the
staccato should not be a very short tone,
but rather a non-legato tone. This, too, is a
general rule. Staccato, of course, must
vary as in other composers. For a very
crisp staccato I use a finger touch. I
never use the wrist staccato for Bach.

But we cannot make rules that are too
binding, for touch is largely the outcome
of the momentary intuition of the artist,
after he has command of his technic.

Technic is Power

TECHNIC! Technic is an all-embrac-
ing term. It is the possession of
complete power to present a composition
as the player wishes to present it. And
since excellence in presentation depends
largely on excellence of plan, "complete
power" means a great deal.

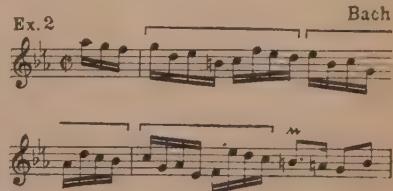
Suppose one merely plays the notes of
a composition. Then one has only what
the orator has in diction, the enunciation
of the words. But to this diction must be
added all the modifications which express
meaning, inflections, pauses, contrasts, and
so on. The clear delivery of the subject,
the significance of the phrase, the conception
of the whole—all these are included in
the plan. The artist must preserve unity
among all the various ideas, and he must,
above all, give a sense of continuity.
When a person has sufficient facility so
that he is free to think about the music
itself, then the great thing is continuity
of rhythm. The idea must progress from
line to line and from page to page.

There must be also a sense of clarity,
not only as regards tonal transparency, but
as regards phrasing and the balance of
phrases.

This balance includes a sense of pro-
portion.

With regard to rhythm, we must remem-
ber that the bar is something merely ar-
bitrary. But the phrase is like the emotions
of life. They come to us *when they arrive*,
and not at regular periods. We
must meet them when they arrive, and not
at any predetermined regular periods!

In phrases there are to be distinguished
the technical phrase and the musical
phrase. For instance, in the *Allemande*
of the *C Minor Partita* (Bach) the subject
is divided into technical phrases of eight
sixteenth notes, as:



Yet, musically, the phrase is quite dif-
ferent. The first phrase ending on the
16th sixteenth note of the second measure:

The Romance of the Guita

Based on an Interview with

ANDRÉS SEGOVIA

By SOPHOCLES PAPAS

Folk Tune Variations

"IN ALL PARTS of Spain we find the guitar just as we find the castanets, but not all the people are equally musical although every province may be identified by indigenous folk tunes. It is wholly impossible for the people of the United States to realize these geographical distinctions. For instance, in the northeast corner of Spain we find Catalonia, the adjoining province of Aragon. The two groups are so entirely different in their thought, customs and music that one is forced to recognize the racial divergence. It is as though you were to find on the opposite side of the Delaware river instead of two identical races two wholly different peoples.

The immensely varied topography and scenery of Spain, with the tropical beauty of Andalusia and the grim severity of the bleak mountains of the north, had their influence on the Spanish folk tunes of the different provinces. In Andalusia we find some of the most ingratiating melodies ever written, whereas in the north we find tunes of great ruggedness and vigor. This does not mean, however, that we do not find strong and dominant themes in Andalusia.

"Many attempts have been made to write down the local folk tunes for the guitar, and some of these have been especially fine; but there is a great deal of variation. This is due to the fact that the people themselves have taken great liberties with the themes. Get a hundred singers together in Andalusia and ask them to sing the same tune in unison and the result would be terrible. Why? Because the very enthusiasm of the singers would make each one insist upon his own particular version or rendering of the melody. You see, every Spaniard is an individualist—a society in himself. He resents direction, control and repression unless it comes from within. He is the freest of souls.

"My itinerary has taken me to all the principal cities of Europe, the two Americas and the Orient, and my experiences in these countries are not without their humorous side. Russia and Germany can be named among the countries where the guitar is very much appreciated. When in Russia I saw minute, medium-sized and enormous guitars. Why, I have seen some with seemingly fifty-thousand strings!

"When playing at the court of one of the queens in Europe the following rather amusing incident took place. Her Majesty, after having

play several pieces, addressed 'How nicely you play!' The slight pause to find an adequate son, she added, 'It is almost like a box.'

"'Madame,' I replied, 'I do myself that I have yet attained perfection.'

"What modesty, sir!" replied graciously.

Modern Composers

"OF MODERN composition as his works are of modern character. His *Sonate Classica* (a *Ferdinando Sor*) was no doubt influenced by Sor's *Sonata Op. 25*, the general character of which he has cleverly imitated. This work in development bears a strong resemblance to the style of Beethoven. It also shows the great variety of Ponce's versatility as a composer, his other guitar works being in the modern idiom, some of which are the following: *Theme Varié et Intermezzo* (modern), *Tres canciones populares* (modern), and *Preludio*.

"Other composers are Ravel, Roussel, Samazeuilh, Pierre Raymond Petit, Pedrell, Vittor and Raoul Laparra who has even than Bizet to capturing spirit and romance in his music."

"What is the guitar? All that
said is inadequate to describe
"The immense variety of tones
and

The immense variety of tone it is capable is a matter of consequence to the listener. Now we hear the cello, the violin; and yet it has a peculiar quality. It might be said that the guitar is an illusion, a pretense, one by its uncertainty. 'It is this variety of tone,' says G. the distinguished French critic, 'that people, to their profound amazement, can listen to the guitar for a longer time than to any other instrument—with the exception, perhaps, of the harpsichord. There are those—and I own them—who cannot listen for a moment to Wanda Landowska, without some tedium of this description, which is charming at first, but which is accompanied by a tiny noise, and which keeps an anachronism that renders it interesting to the moment on account of its strangeness; but it does not hold one by its actual sound. The harpsichord is an instrument of the past; the guitar is an instrument of the present, which succeeds in preserving the sonority belonging to ancient times, but, however, erecting a barrier of centuries between the listener and the music. The harpsichord has the bygone thing, amiable and interesting; the guitar has that of a thing of the present, and, one could almost say, of the future.'

(This article closes this in
cussion of the Guitar and its m
of which have appeared in t
issues of THE ETUDE.)

"The modern music has it
It is the expression of the
must regard it with underst
have no fight with any new
but the music clubs are de
classical and are anxious to
great masterpieces of compo
disturbed."

—MRS. EDGAR STILL.



WAGNER AS A CONDUCTOR

A silhouette by A. L. W. Friend-Bellani.

Some Notation Facts Every Student Should Know

By EUGENE F. MARKS

ITHSTANDING the fact that the staff is the first musical representation to a pupil in the music, the first linear sign which is considered herein will be that appears in printed or written music so closely and frequently as in the signature that it may be part of it—we mean the brace. "brace" is derived from the *bracia*, meaning "the two arms." How the soft sounding word, as shortened during its English adaptation, "brace" or "brace," is known, unless it crept in through "brace" or arm of the sea. The name for the brace, *grappa*, nearer the true idea of

position of a brace in its simplest form the standpoint of its use in a vertical line binding two or more and indicating that the music intended is to be performed simultaneously by various voices, instruments, or feet (organ)." The bar-line assumes the usual brace { when used in piano- and organ music to designate an easy and quick reading of the parts of the two hands of the performer in orchestral scores to show the parts of certain families or groups of instruments, such as the first and second violins; violoncello and double bass, tuba.

Rhythmic Indications

EARLY part of the sixteenth century arose another vertical line in music, the bar, which originally had the characteristics of the brace. (as Franklin Taylor asserts) have been in the first place to indicate the reading of compositions written by keeping the different parts together each other rather than to indicate rhythmic divisions." This latter is the present acceptance of the use of the bar.

The assignment of this member to the bar originated from *in divisionis* (Y) which sign was the notation of the old unbarred music to indicate the rhythmic divisions without affecting the value of the corresponding exactly to the modern bar-line.

The bar at present possesses no indication as does the single bar; it is the rhetorical close of a portion of a composition complete in itself also to allow for a change of key (though its use is not indispensable in itself). The double bar accommmodates before or after it, in any composition, effects a repetition of the composition.

50 The bar seems to have a true destination, as we find it in that period with bars throughout keeping the parts together and accurately indicating the mensural rhythm. In certain passages we find it thrown back into the unbarred music of early centuries. Of such a nature is the lengthy second canto of hundred and forty-four equal *Adagio Grazioso* of Opus, 31, Beethoven. This consists of long arpeggios, engrossing imitations of chromatic passages gliding

into the main theme. These extended passages should be arranged as far as possible into rhythmic groups. For instance, a performer will unconsciously divide the notes forming the cadenza, in the *Adagio* of Op. 27, No. 1, Beethoven, into three groups of six notes each, followed by one of only five notes, all four groups falling into a rhythmic movement of four regular beats.

From its original application the bar would have developed into a factor of phrasal importance, but for its invariable placement at the end of the line of poetry; this practice led instead to its development as a mark of rhythm in its broadest sense, that is, of the periodical recurrence of accent. These accents give to the music what we may term the spirit of the composition or its poetic metre. Thus, in the following short extract from Mozart:

indicate to the first or strong accent in these quadruple rhythms.

Likewise the rhythmic feeling may take the strong accent and unite it with only one note of the following subdivision of the unaccented group. Then we

obtain the formula, $\frac{1}{2} \frac{1}{2} \frac{1}{2}$ or $\frac{1}{2}$.

designated as "triple" time which appears in the time-signature as $3/2$, $3/4$ and $3/8$, or in combination as $6/8$, $9/8$ and $12/8$. From this we readily see why triple time is said to have a strong accent upon the first beat and a subordinate accent upon the third beat, while the second beat is decidedly subordinated or unaccented.

The metre-accents are measured and indicated by the bars; hence the term "measure" for the space between the bars. These

phony" under the direction, *Ritmo a tre battute*, which means that not one measure but three measures are to be considered as forming a great measure or metrical unit.

Stepping into a music-store we ask for blank music paper and are shown a sheet of paper with groups of five parallel horizontal lines closely ruled across the page ready for music-writing. These five lines are termed a staff or stave on which pitch may be designated. The staff is the result of the strivings of men of the eighth to tenth centuries. Its first appearance was as a single red line. *Neumes*, symbols giving relative pitch, were placed in definite relation to this line. Those placed upon it represented the pitch F (fourth line, bass clef); those immediately above it represented G, and below it, E. The others were placed proportionately in regard to the distance from the red line.

Shortly afterwards a yellow or green line representing the pitch C (middle C) was placed at a slight distance above the red line. These two colored lines formed the first staff. When these lines were ruled in black instead of colors it was customary to write the letters F and C at the beginning of their respective lines. This was the origin of the clef signs which are only slightly changed forms of the old letters.

The addition of lines to the staff continued by the placing of a black line between the colored ones (A, fifth line, bass) and one above or below, as needed, thus:

E	.....	C	.....	green
C	.....	A	.....	red
A	.....	F	.....	red

We see from this that these clef-letters (12th—15th century) were not stationary, but were removed higher or lower as needed, as ledger lines were not used. At this stage of evolution the G or violin clef (lowest string of the violin) was introduced in the endeavor to avoid ledger lines, and, as the clefs indicated the place where the semitone lay, the new clef naturally demanded F#, a form of modulation. But when no modulation was intended a b sign was placed in the F space to indicate F# instead of F#.

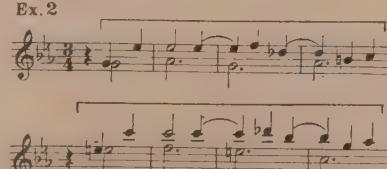
This ancient beginning in staff-building finally resulted in an eleven line great staff representing the gamut of the tonal system, which was divided into portions of five lines each to suit the natural division of the human male voice and the violin (treble) gamut. In this staff the bass clef (lowest voice) occupied the five lowest lines, and the violin clef (highest part) the five highest lines, thus making C (middle C) the center of the system. From this central tone the tenor, alto and soprano divisions were suitably indicated by the C clef, the tenor clef being assigned the lines three to seven, the alto four to eight, and the soprano, six to ten:

Ex. 1			
Let us with a glad-some mind.			

we find the emphasis or accent of the music designated by the bars (which indicate only the very strongest poetic accent), coinciding exactly with the accents of the metre of the line.

The equal alternation of accented and unaccented notes is the simplest form of rhythm and is termed "duple" time and is represented in the signature under the fractional numerals of $2/2$, $2/4$ or $2/8$. However, this simple rhythm is complicated by two equal notes being split into four:

$\frac{1}{2} = \frac{1}{2} \frac{1}{2} \frac{1}{2}$ each group of the subdivision containing an accented and unaccented note represented in the signature respectively as $4/2$, $4/4$ or $4/8$. The third beat is thus said to be accented yet subordi-



Or we find the three measure rhythm as found in the *Scherzo* of his "Ninth Sym-

phony" under the direction, *Ritmo a tre battute*, which means that not one measure but three measures are to be considered as forming a great measure or metrical unit.

It is not so difficult to read these transposed clefs if a student is able to transpose only a single degree, provided he assumes the octave lower pitch (as the tenor voice line in anthem settings) and takes the third space, C (violin clef), as the basis of the transposition, thus:

Ex. 4 (Tenor) (Alto)

It will be seen that the tenor notes transposed one degree lower will give the same notes (pitched an octave lower) in the violin clef while the alto should be transposed one degree higher (pitched an octave lower) to fall within the violin clef reading.

The placing of the violin clef upon the eighth line of the great staff was doubtless due to the pitch of the middle string of the three-string rebec (a precursor of the violin). That the staff should have naturally developed into the five-line division is easily understood when we study the etymology of the clef groups, when the singing was performed by men:

Bass (formerly base), from Greek, *basis*=foundation: evolved from the one-line *basso continuo*.

Tenor, from Latin, *tenere*=to hold: applied to the melody as the unchanging part of the Gregorian chants sung by the highest natural male voice.

Alto, from Latin, *altus*=high: applied to the extraordinary high male voice, usually falsetto: also termed counter-tenor.

Soprano derived from Latin, *superanus*=supreme: the very highest part sung by a male singer having an unusually developed falsetto of soprano timbre. Owing to the entrance of boys' (or women's) voices this clef was entirely superseded by the treble (violin or G) clef.

The idea of designating pitch by the first seven letters of the alphabet was no doubt handed down from the old Byzantine Church modes which were called by the first seven letters of the Greek alphabet. As the limits of the system of musical notation were determined by the extent of the vocal range, the lowest bass note on which a scale-mode could begin was, theoretically, A (second space in our bass clef), but practically the note below was quite feasible. As A represented the lowest note of these old times and was expected to be taken comfortably by a bass voice, we are led to infer that their standard of pitch may have been at least one degree higher than ours. But this is a matter entirely of conjecture.

However in the early seventeenth century, a standard pitch was determined upon and was kept in use for two centuries thereafter. It was termed the classical pitch (a' 420 vibrations). But with many seeking brilliancy through a higher (concert) pitch, this standard was lost. It is only within the last one-half century that the French pitch (a' 435 vibrations) seems to have been adopted as an international standard of pitch. Brass-bands still adhere to the high or concert pitch.

The Accident of Accidentals

FROM THE staff pitch we secure only the placing of the seven alphabetical principal diatonic tones; yet it is well known to us that five more tones have crept in, making twelve semitones within a complete octave. To designate these alien semitones requires the use of accidentals. And as these various points of pitch are employed as starting points of scales these accidental signs are placed in the signature to designate conveniently the absolute or key pitch around which the other principal tones cluster and in order to designate all the tones embraced within the compass of the scale. The #, b and h signs are also used accidentally throughout the music. From the foregoing facts we see that the

staff alone does not determine pitch but requires the addition of both clef and key-accidentals to give it absolutely or accurately.

Underlying musical structure is the factor of connection and disconnection of tones, and it is this which determines an understandable and correct delivery in music. This element of repose forms a necessary part of motives, figures, sections, phrases, passages and so forth: the interpretation of these constituents is termed phrasing, and, in delimiting them and denoting some peculiar effects concerning them, a curved line called the slur is used. This line in its original sense meant nothing more nor less than that the notes embraced under such a line were to be performed legato or in a smooth, connected manner. But we are told that when no sign is given to indicate a particular touch on pianoforte or organ that notes are to be played connectedly or legato. Hence the needlessness of writing a slur over notes.

This idea of the use of the slur prevails in this day, yet it is well recognized that the slur, even restricted to its original intention of smoothness and connection, was frequently omitted by the older masters. (Notice the *Presto Agitato* movement of the "Moonlight Sonata," wherein occurs but few slurs.) However, when Beethoven reaches a passage or phrase of exceptional melodic interest he always indicates its legato by the addition of a slur. Many slurs seem to have been and are still used merely to give the passage a finished appearance rather than for absolute necessity.

In the classic period we find the slur beginning to exhibit added value in indicating certain methods of execution and even changing the position of the accent, and we also observe that a slow tempo was slurred differently from a fast one. This added evaluation in the use of the slur was the result of the tendency of these writers to express clearly and unalterably in writing the desired rendition of (1) the long or accented appoggiatura and (2) the short or unaccented appoggiatura, musical graces of the seventeenth century. In these writings we find that when two notes, a longer to a shorter, or two equal notes of short value, are united with a slur the first note is stressed (whether falling on an accented or unaccented beat) while the second note is weakened and curtailed in value. Note the following extracts:

Ex. 5 A B

(a) is from Haydn's *Sonata in Bb*; longer to shorter note on unaccented beats.

(b) is from Beethoven's Op. 10, No. 1, *Molto Adagio*, exhibiting longer to shorter note on accented beats; also, two equal notes, transferring the accents.

The passages to be played:

Ex. 6 A B

Under the character of the short appoggiatura, when a shorter note is slurred to a longer one, the first note is unaccented and the stress is thrown upon the second one, which is but slightly curtailed in value. Note the following example taken from the *Scherzo* of Beethoven's *Sonata, Op. 14, No. 2*.

Ex. 7

In performance a 32nd rest is substituted for the dot and the second note of each group is stressed.

In addition to the above powers the slur in modern times is gradually attaining inestimable importance in delimiting motives, figures and other phrasal items of various lengths comprising the music structure, so as to simplify interpretation and secure unity in performance. Even in the classic writings we may catch a glint now and then of the slur trending towards this new power. For example, in the fol-

Ex. 8 A B

C D E

etc.

We see exhibited at (a) from Haydn's *Sonata in C minor*, figuration clearly defined by the slur, which induces a slight break between each figure. At (b) from Haydn *Sonata in D*, we find the slur encompassing a phrase containing two accents. However, we frequently encounter this phrase under two slurs as at (c) which is selected from Haydn *Sonata in C*; but such a division by slurs carries no weight and effects no change in the legato connection of the entire phrase. In these days one slur covering the entire phrase would be preferable. At (d) a motive phrase from the same Sonata is

presented under two slurs but according to modern ideas one is sufficient as. Only exceptionally did the classic extend the slur over and beyond. Hence the two slurs in (c) and

Taking the slur in both its forms, its more modern sense the study in the works of the old masters prove most valuable and interesting to the musician. For instance, the last *Andante* of Beethoven's Op. 49, embracing eight measures, would in modern acceptance of the slur, divide into two sectional slurs and at least two motive slurs. That is to say it would divide itself into such phrases and groups as to give a discriminative touch. We may say that the slur is an unsettled, progressive stage, as we find modern composers writing the slur in a fuller intention than a flourish in a graver's art.

SELF-HELP QUESTIONS

MARK'S ARTICLE

1. What is the use of the bracketed simplest form?
2. In what manner does four proceed from two-four?
3. What was the first step in the staff?
4. How may music be transposed from tenor and alto clefs?
5. Why did "accidentals" become necessary?

Is Tradition Reliable?

By W. FRANCIS GATES

AFTER one has studied piano for a while, one runs against the term and the idea of "traditional rendering." An artist will say, "I give the traditional rendition of Bach, of Beethoven or of Schubert." The listener is apt to accept him at his own words and valuation and take anything he does as "traditional."

Tradition is all right—if properly verified. But how is one to verify it? The lover of the classics is more or less a traditionalist. He would play naturally "according to tradition" if he knew what that tradition was. But what is tradition? It is a more or less uncertain record handed from one to another by word of mouth or by instrument.

If the traditionalist is a pianist he plays the Beethoven *Sonatas* in the style of a German schoolmaster, not with the beauty of *nuance* heard in the modern artist's performance. If he plays Bach one hears only the mathematics of the art rather than the beauties. Bach's organ fugues played traditionally are best suited for a postlude—to clear the room of the audience—for they were never registered. The organ of that day was a clumsy, inadequate affair. Bach did not call for complex registration for the same reason that Michael Angelo did not provide for electric elevators in the construction of St. Peter's and Napoleon made no appropriation for airplanes.

The ultra-traditionalist is one who not only venerated the past but who also adopts the past as a rule for the present. He

performs the Mozart symphonies instrumentation of Mozart's oboes and bassoon on a harpsichord or on a spinet. Adhered to too closely this attitude is artistic stagnation.

Tradition is an ephemeral thing, far as the performance of music is concerned, it is reliable for but a few years and thereafter valueless. Nicetiness can not be put down. Had there been the stylus of the graph in the days of Bach, of Bellini, of Paganini, of Pachierotti, even tradition would have something to say. The wax impression and the perforated disk would relate a more accurate than the memory of preceding generations.

But, as things stand, there is but memory and written description to follow. Our grandfathers heard the music of Haydn and Mario; our fathers heard the music of Bach and Lind. All of them tell us, "The great performers now as in the days of old." To which we smile nothing.

Tradition often is an idealized flattery to the past, but not a guide for the present. It is interesting to hear the works of the past in the way their composers played them if they were alive to try to reconstruct the way they played in the past. Incidentally, it is remembered that the only instruments that were perfected two years ago are the human voice and the instruments of the violin family.

Individual Musical Dictionaries

By INEZ SUSAN ALLEN

EACH pupil has a small indexed book (obtainable at any drug or stationery store for twenty-five cents) in which may be written the definitions of any musical terms which occur in the lesson assignment. In a short time many practical definitions are acquired and, by asking for only a few of these at each lesson, the teacher will instill in the pupil thorough knowledge of the more important terms.

edge of the more important terms will not only prove invaluable throughout his musical experience but also enable the class to have an "spell-down," using definitions and spelling words, with a reward for the winner. The young pupil will be interested in this and it is an added incentive to further study.

aphorisms from the Note Book of a Music Student

By LESLIE FAIRCHILD

With Fanciful Musical-Character Drawings by the Author

NISHMENT of a student
inks he doesn't have to prac-
that he eventually believes
ng is good.

our teacher as though you
he

lay the practice habit that
your playing to-morrow.

st mistake you can make
in public is to be continually
en will make one.

of every music teacher
instruct pupils to be able
et along without them. I
red musicians who think they
study a new composition
id of a teacher. To whom
s go?

ir technic and your technic
it

your admiration for dead
occupy your mind that you
e thought for some of the
ts.

systematic practice each day
e hours of practice every

he teacher who finds please-
k.

forth Remembering
in having a regular prac-
ce of being on time for

ty of playing simple pieces

ence of sincere musicianship.
ovement of technic.

of interpreting the great

7. The importance of reading.
8. The pleasure of playing one's best.
- To play well is to think well.
- The way in which one plays a composition is the index to one's mind.



DINORAH'S GOAT

Train yourself to be an honest and efficient teacher; then you can be assured that there is one "scalawag" less in the world.

Some students have a perfect genius for practicing, accomplishing nothing and doing it diligently.

To know only one type of music is not to know even it.

The success of mastering a difficult composition is half won when one acquires the habit of work.

Appreciation First

GOOD MUSIC teachers are those who educate their students to appreciate the music they need.

Success or failure in mastering a difficult passage is caused more by one's mental attitude than by one's mental capacity.

Drudgery is as absolutely necessary to call out the treasures of a composition as is heat in smelting precious metals from the ore.

Before you are fit to teach you must be willing to be taught.

The darkest hour in any student's life is when he thinks he can play well without practicing.

A musical composition is a thought.

Students who sincerely try to accomplish something are far better than those who try to do nothing and succeed.

Some musicians have so narrowed their minds and so bound themselves with the chains of antiquity that they not only write as the old masters wrote but refuse even to think save as the old masters thought. I sincerely believe that God speaks to us, too, and that some of the finest thoughts are now being given to us by Him. There is no reason why we cannot write as good as the old masters and possibly excel them in some respects.

Man is an animal that sings and plays.

The teacher who does too much for his pupils leaves his pupils underdone.

Music is a great looking glass and reflects back to the student only that which he brings before it.

Blessed are the music makers.

A music teacher's business is to surmount difficulties, to endure backward pupils, to solve technical difficulties, to overcome the impatience in his own nature, to turn students into intelligent musicians rather than automatons—that is, to teach.

Human nature craves music.

Play less and think more.
There is no such thing as success in bad music teaching.

A thoroughly educated musician is one with a universal sympathy for all composers and a certain amount of knowledge of their works—one who never reaches the point where he cannot go on learning.

The only way in which a teacher can properly attempt to influence pupils is to encourage them to think for themselves.

Never put off practicing till to-morrow that which you can practice to-day.

You will master a composition easily which you practice earnestly.

Great Audiences

LET THERE be a world of musicians. You can lead a pupil to the piano but you cannot make him think.

To play many things well one may be classed as a musician, but to play a few things exceptionally well one may have the distinction of being called an artist.

Twentieth Century musicians do not pose with long hair and flowing ties. They leave that to those who wish to be thought musicians.

Teachers help themselves as they help their pupils.



ROMEO AND JULIETTE

Art gives only to those who are deserving, not to those who lie in wait and try to club her into submission for their own gain.

Personally I would much prefer to appreciate music I cannot play than to play music I cannot appreciate.

Several scales a day keeps stiff fingers away.

If you succeed in music you must do so in spite of the many obstacles that try to hold you back. The student of to-day is constantly being halted in his course by diversified amusements that distract his attention from his studies. Much of his practicing will have to be a grind of the will against the wish. If he waits for the moments of inspiration to do his practicing he will lose the race, like the proverbial hare who thought he could get ahead of the tortoise.

Give me the money that has been spent



PROF. ICHABOD BRAVOURA, HIMSELF

for war and I shall bring about through music more harmony, peace and good-will than a score of "Leagues of Nations."

A great deal of the joy of music comes from playing a composition perfectly or, at least, to the best of one's technical and musical ability. The most unassuming composition becomes an artistic creation when performed beautifully. The slipshod, slovenly player never knows the joy of such work.

You can no more force the growth of your musical education than you can that of a human life or a tree. We have all seen the markets flooded with plants that have been forced for seasonal mercenary gain and which have wilted within a few hours after they have been transplanted to another atmosphere. So it is with the music student who tries to teach or do public playing before he has grown naturally to his full artistic stature.

Getting Through Giving

GET THE confidence of your pupils and you will have no difficulty in keeping them. Inspire them with the right spirit of cooperation, and encourage them whenever they show signs of improvement. Explain your lessons so that they will go away with a thorough understanding of how to practice in order to get the best results. Give them all of the information you can at each lesson, on the principle that "to him that giveth shall be given." The recollections of such lessons will long be remembered, and your business will prosper.

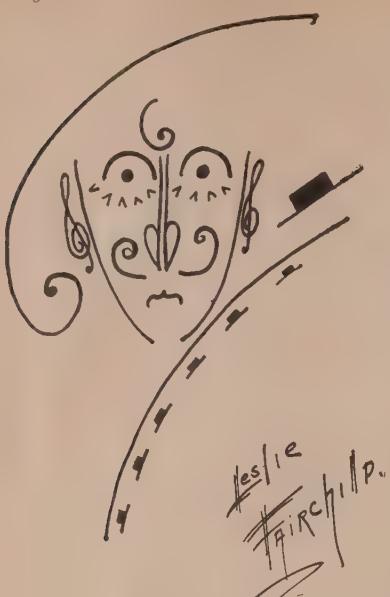
To achieve success in the music world as a teacher you must know your work thoroughly, attend to business, give honest return for the pupil's dollar and keep



IGNAZ PLATZSKY DIRECTING HIS WORLD-REOWNED SYMPHONY ORCHESTRA



MUSICAL MILLINERY



MRS. RATHER RISKI

Known to the Musical World as
Mme. Yell-ba

abreast with the times or, better, a little in advance of the times, by constantly reading and studying. The teacher who intends to reach the top is not one who is content with giving stereotyped lessons to every pupil that comes to him regardless of his ability but one who makes his lessons fit the individual pupil—like the oculist who corrects the vision of each patient. As a teacher you should grasp the opportunity to work out to a successful conclusion the problems of every individual pupil. Put this into practice and you will not have to worry how to get pupils. They will come to you.

The Note "H"

By MAY L. ETTS

ROBERT SCHUMANN wrote fugues on the letters in the name of that great master, Bach, a fact that has greatly puzzled those not familiar with the German system of musical notation, in which the "Bb" (as we know it) is designated as "B" and the "B" becomes "H." An entire edition of a certain book was spoiled because the translator mentioned certain works as being in "B" when "Bb" was meant.

The cause of this difference in notation dates back almost a thousand years, when in Italy the scale was entirely diatonic with the exception of the note "B," which was sometimes softened (flatted). When the flat was called for another shape of "B" was used instead. The regular "B" was square and looked much like our present natural without the lower vertical line, but the softened "B" was rounded and resembled our flat (b). The ancient theorists in Germany knew that the "B" represented the note now known as "Bb" and applied it so; but they mistook the square "B" for an "H" and therefore used the latter letter to represent the key of B natural. This custom has continued in Germany to the present day.

"I think Busoni has fulfilled the Bach intentions in his piano arrangement of the 'Chaconne.' A man who spent his life in Bach study and who loved and respected Bach as Busoni did, knew what he was doing, and the same is true of Saint-Saëns. The music, per se, has not been disturbed by either of those so-called arrangements."

—PERCY GRAINGER.

Sparks from the Musical Anvil of Today

"I received fifteen lire, about three dollars, for my first operatic performance." JOHN McCORMACK.

*

"When you like something, jump in with both feet and show it. It is a mistake to think you have done your part when you buy your tickets."—OSSIP GABRILOWITSCH.

*

"As a people we are well educated for action but poorly cultivated for life, and it is for this higher end that music is so wonderful an instrument."—DR. EDWARD HOWARD GRIGGS.

*

"People who think they are getting the real joy out of music by just listening to it have only a very hazy idea of what music really means. The real joy comes from playing, from making music." —ERIC T. CLARKE.

*

"Anyone who has dipped into the literature of songs must often have been struck by the disparity between the large number of very good songs that are in the world and the comparatively small number that are constantly presented for public approval."—JOHN GOSS.

*

"When all is said, the human voice remains the most beautiful of all instruments; and when the voices are of good quality and well attuned they make an appeal to the human heart to which no other method of musical approach is comparable."—PETER C. LUTKIN.

*

"If you have ever on a summer Sunday morning stood before St. Martin's-in-the-Fields in London, with its awful clamour of out-of-tune bells, while twenty surrounding churches poured in a corresponding number of chimes, equally discordant, you know what the quarter-tone piano sounds like."—CHARLES E. WATT.

*

"I can assure you that from my point of view we are in a stage, not of crisis, but of transition; that it is a most interesting period to live in, a period very significant for the future of art, one in which we can afford to face facts without being misled by passing conditions. It is a time of confusion, but not of danger, for music or for opera."—GIULIO GATTI-CASAZZA.

*

"To awaken a national consciousness for art, to become the country we claim to be, a decisive and immediate step must be taken by our people. No program (not specific) should be given on which there does not appear at least one number or group of American music, and our opera companies—those singing in English—must immediately include American operas."—ELEANOR EVEREST FREER.

*

"Folk music came out of me as naturally as breath. My father was a clergyman, and although I was born in New Jersey, there were hundreds of negroes around us, and they sang the melodies that I sing now all the time. Then I went to the University and studied law, and later was induced to become an actor. In 'The Emperor Jones' I sang one of the spirituals, and the discovery was then made that I had a voice."—PAUL ROBESON.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "The Etude, Dept. of Reproduced Music."

IN BACH'S "D Major Suite" we encounter early orchestral music of poetical lyricism and spiritual expressiveness completely catholic in its appeal. Defauw, conducting the Orchestra of the Brussels Conservatory (in Columbia Album 135), gives a clear, clean reading of the work, somewhat unimaginative but nevertheless enjoyable. As Sidney Grew recently wrote in England, "There are as many ways of playing Bach as there are of interpreting Hamlet: what pleases one person will not please another."

A short time ago we wrote about that imposing family of "Papa" Haydn's string quartets, Opus 76. Now comes the National Gramophonic Society of London issuing the sixth of this notable family, the "Quartet in E Flat," admirably played by the International String Quartet. It is complete on three discs with a delightful "Four-Part Fantasia" by Purcell on the last side of the recording. In Mr. Fox's book on Haydn, published in "The Musical Pilgrim" series, from which we quoted previously, we find a summation that ideally fits this occasion. He writes, ". . . the later Quartets, and the Salomon Symphonies (several of which are recorded) are with us for all time, and, by reason of their originality, humor, sanity and perfection of workmanship, may afford a common basis of understanding between old and young, reactionaries and revolutionaries, Philistines, critics and contemporary composers."

Another National Gramophonic Society disc brings us an interesting evidence of string quartet writing previous to Haydn's day. This is a work by Matthew Locke, his "String Quartet No. 6." The composition was one of a series presented by the composer to King Charles II in 1672. This is a worthy offering, also worthily read by the International String Quartet.

Praiseworthy Pianistic Recordings

LEOPOLD GODOWSKY plays Grieg's "Ballade in G Minor" (Columbia discs 67746-67747D) with a combined regard for technic and nuance which is beneficial. This composition may be lesser Grieg but it is none the less enjoyable, since Godowsky has not sentimentalized it. The piano tone is uncommonly good, particularly in the middle and higher registers, and since it was recorded in England it makes us wonder why it is that foreign piano discs present, as a rule, better realism through their tonal qualities than those made in this country.

Over a year ago we had occasion to praise Alexander Brailowsky, that admirable Russian pianist, for his recorded performances of Liszt's "Piano Concerto in E Flat" and Chopin's "Concerto in E Minor." These were made by Polydor in Germany. Brunswick recently reissued the Liszt Concerto in their album No. 18. We recommend this set to the attention of all music-lovers, and we also express the hope that Brunswick will bring out the Chopin Concerto in the near future.

In the Victor album of "The Music of Rudolph Friml," we encounter the best musical soirée of its kind that Victor has given us. Previous albums of this type have suffered from too much plastic surgery which have lessened rather than enhanced their potential values. In these cases, the composers being dead, the surgeon who

was the musical-arranger, Shúcias, cised a free rein which we believe in keeping with the music. In this album we gratefully realized more and less "Shikret," and so proved a delightful treat of the and popular melodies through composer has become justly popular.

When Sir Hamilton Harty, Hallé Orchestra's interpreter of "Prelude to Moussorgsky's 'Khovanshchina'" and Rimsky-Korsakov's "Flight of the Bumble Bee" was issued in a discerning British musician that the pairing of these works of the most charming orchestra in existence. Agreeing with heartily recommend to the attention of music-lovers Columbia records which contains these selections.

Classical Symphony

WHEN PROKOFIEV composed "Classical Symphony" the whom it is dedicated said, "The composer's idea in writing this work is to catch the spirit of Mozart and that which, if he were living, might put into his scores." The appeal to some, but to us it seemed as unnecessary as we music; for we feel that Prokofieff was definitely wrong in believing that could have been as acrimonious represented in this work. M. M. Rizik, eminent conductor of the Symphony, who recently recorded his symphony for Victor (their 7197), conducts it with appropriate and energy.

Ravel's famous "Bolero," which two years since it was born from the composer's ingenious mind, has become the most popular compositions is at last available on records, which presents a simple, almost place theme over and over to the monotony of the tune and the hearer becomes emotionally fascinated in spite of the fact that it is not great music. Two versions of "Bolero" are available. One Paris Symphony is conducted by Prokofieff (Brunswick 90039-9004), the other played by the Boston Symphony conducted by Mr. Koussevitzky. Both are excellent recordings.

The poetical potentialities of the phone are realized in the recordings of Debussy's "Rhapsody for Clarinet and Orchestra" and with the clarinet placed by the saxophone. The whose tonal qualities have never been explored outside of a popular music, deserves to be included in the classical repertoire. For we have had the belief that the sacred bass-tubas might be of greater advantage by saxophone idea may offend the Puritan nevertheless believe the experience satisfactory. In the Viard plays the saxophone and Coppolo conducts the Orchestra H.M.V. disc W 1027.

La Mer

DEBUSSY'S tone-poem "La Mer" called simply "La Mer" recorded by French Victor (Continued on page

DEPARTMENT OF
BANDS AND ORCHESTRAS
Conducted Monthly by
VICTOR J. GRABEL
FAMOUS BAND TRAINER AND CONDUCTOR

*Development and Use of the Alto, Bass and Contra-Bass Clarinets
in the Present Band Instrumentation*

By J. J. GAGNIER

(Paper read at the convention of the American Bandmasters Association at Middletown, Ohio, March 13-16.)

THE ITS invention is often attributed to Johann Gottlieb Denner of Nuremberg, but the clarinet is an improvement on an antique instrument. It is believed that the single-beating reed is older than the double-beating of the oboe family, and there is evidence of the single-beating reed in Greece and being known in India for centuries.

In the 17th century a single-reeded instrument made its appearance in Europe, and it was first used in the orchestra; this was the "Calamus" or "Chalumeau" of the 17th century. I might recall that the name of the clarinet is still called "calamus" in France. It had eight finger holes, and two behind for the thumb, three keys. Johann Christoph Denner is credited with the invention of the clarinet in the fact that a wonderful instrument was made by the addition of a register near the mouthpiece which register of the Chalumeau. Gottlieb Denner of Pressberg might also be mentioned, for he is supposed to have invented the instrument about the year 1782.

Instrument maker of Passau brought out in 1770 a sort of instrument in F which bears the same name as the clarinet that the English call the oboe.

Instrument known as the "basset" or the name of the inventor, not generally realized, for has itself been translated, as find this instrument named "basset" and in Italy "corno di basso" or the word "bassett," it is the "bassoon" or "bassett" of the bassoon: therefore "Horn's" or the better known "basset

instrument in some of his other works. Mendelssohn has also included it in some of his compositions.

The use of it in our modern instrumentation is unlimited. The wonderful range, descending a major sixth deeper than the English horn, the marvelous blending tone and quick response to technical demands, really make it an indispensable adjunct to the band.

As a solo instrument, it is to my mind equal to any of the popular solo instruments we hear every day. Therefore, why not an "Elegie" or "Romance" for the alto clarinet? And, as a suggestion, try it as a substitute for the French horn in Titel's "Serenade" or in "William Tell" in place of the English horn for variety, beauty and exclusiveness.

The alto clarinet, like all other instruments with mechanism, is by no means faultless; there are important improvements to be made in future manufacturing, such as doing away with the double octave key which causes great trouble in smooth and fast passages similar to the old system saxophone with two octave keys. In the case of the saxophone of good modern make, this has been remedied. The same trouble could be avoided on the alto clarinet by the use of an extra hole or key for B flat, such as I have seen on some German makes. This highly improves the B flat itself—a thing to please both makers and players of the clarinet. Also it adds more evenness in passing from the lower or "Chalumeau" register to the higher or "Clarion" register.

I do not quite understand why this legitimate improvement of the one octave key and the separate B flat key has not become more general with the makers.

Worthy of Wide Acceptance

THE ADOPTION of the alto clarinet is in no way hindered by these defects which are more than offset by the many good qualities.

In looking for the cause of the falling into disuse of this very fine instrument, I would not hesitate to lay the blame on the fact that very little information is to be found in print except for some short and somewhat indifferent passages. Possibly some of the fault lies with composers for not writing more for the instrument and thereby creating a demand for it. Perhaps, if arrangers and bandmasters would not be so easily satisfied with set instrumentations of commercial publications, the composers would fall into line and assist in reintroducing the alto clarinet.

We in North America are certainly not behind in considering the possibilities and adoption of this worthy instrument as some of our bigger bands are using it already. I have yet to see a European organization with alto clarinets. It is true the English

editions often include parts for the tenor and bass clarinets, but not too convincingly, as these parts are mostly included as substitutes for saxophones and bassoons.

It is to be regretted that with such a fine tone and facility of execution the alto clarinet is not in a prominent place in instrumental music. However, composers and bandmasters of repute, in search for new tonal combinations, are gradually getting more interested. The result is that this instrument is timidly reappearing and, with the endeavors of interested organizations, we may soon find it getting the place to which it is entitled on the color palette of the band.

The Bass Clarinet

THIS INSTRUMENT, the violoncello of the band and big brother of the alto clarinet, is much better known owing to greater use. It is generally built in B flat, an octave lower than the ordinary clarinet. In the majority of cases the music for it is written in the treble clef.

Sometimes composers, Wagner especially, write for the bass clarinet in A and in bass clef, which, by the way, is more correct owing to the pitch of the instrument. But, in any case, let us make greater use of the instrument and the question of proper writing will be duly considered.

The bass clarinet was not much used until the year 1836 when Meyerbeer employed it in "The Huguenots." As early as 1793 a simple form of the instrument was constructed by Grossner of Dresden, and a new model was brought out in 1805 by an attaché to the court of Napoleon the First, named Dumas.

A couple of years after Meyerbeer's use of the instrument, an improved model of the earliest make was brought out by Adolphe Sax, who was particularly fond of the bass clarinet. This model had twenty-two keys. Since that date the improvements originally applied to the treble members of the family have benefitted the bass clarinet also.

In European conservatories the study of the bass clarinet is imperative to the clarinet student. This is a good plan as the able player on the ordinary clarinet finds it a great task to perform on the bass instrument, and, although these instruments are so similar, including the fingering and mechanism, it is not easy to go from one to the other. To do so, indeed, requires special and constant practice, but in the end it is more than worth the trouble.

Parts written for the bass clarinet contain no rapid passages likely to make execution inconvenient on an instrument of such slow speech.

The lowest octave is exceedingly rich and effective. In his later works Wagner made this instrument a member of the orchestra principally in "Lohengrin,"

"Tristan and Isolde" and "Ring of the Nibelung."

To the woodwind section the bass clarinet, with its full rich organ-like tones, especially in sustained legato passages, forms an excellent foundation, its eloquent voice expressing both dignity and nobility.

The Contra-Bass Clarinet

THE CONTRA-BASS clarinet, also known as the pedal clarinet and even as the octo-basso, is the latest addition to the clarinet family and was invented by Fontaine-Besson of Paris. Adolphe Sax had previously met with failure when he tried to build an instrument on the lines of a contra-bass.

Owing principally to the great demand of physical strain on the player, the present instrument is being adopted but very slowly. It is an enormous instrument built in B flat, two octaves below the ordinary B flat clarinet. The tube being some ten feet in length is doubled back for convenience, and the fingering is practically the same as that of the treble instrument.

The timbre of the contra-bass clarinet has greater blending quality and is much more agreeable than that of the double bassoon, the slow vibrations being not so noticeable. Its large, deep tonal resonance and bourdon-like effect would be an almost unbelievable addition to the bass section and, when desired, would approximate more nearly the effect of the majestic thirty-two foot stop of the great organ, so greatly missed in modern instrumentation. Also, as a relief for the brass basses, as a substitute for the string basses or simply as an addition to band instrumentation, the possibilities of this instrument would be innumerable.

A Well Where Few Drink

IN STUDYING the cause of the apparent unpopularity of the alto bass and contra-bass clarinets, one cannot help but remark on the scarcity of helpful information in regard to the popularizing of these instruments. For example, we find in Daubeny's "Orchestral and Wind Instruments" such a quotation as "The bass-set-horn is still sometimes heard, though players on the instrument are but few and far between."

Prout, in his book, "Instrumentation," remarks, "In modern music it is seldom if ever to be met with" while, writing of the bass clarinet, this same authority says, "Its introduction into the orchestra is not yet general; the student is advised to abstain from writing for it."

One cannot help in perusing these statements of learned writers but think that they are about the dryest wells the Muses ever drank from. With such indifferent literature, lack of foresight of the editors,

(Continued on page 511)



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



AT THE Music Supervisors National Conference held at Chicago in 1928 the executive board established a committee on vocal affairs. The president elect, Miss Mabelle Glenn, said in her column of the Supervisors' Journal, "Voice culture classes in the Senior High School have aroused much enthusiasm. . . . That vocal training will be offered in every high school in America in the near future is the prophecy of many!"

This is a suitable statement with which to begin this article. For in the very short time that has elapsed since 1928 many things have transpired to bring the subject to the attention of educators in general as well as to many teachers of music previously uninformed of the possibilities of voice training in groups, and therefore prejudiced and skeptical.

To the question, "Is it possible and practical?" the answer may be given, "It is both." That is if it can be pedagogically presented. Such presentation is demanded in work in the high school for the sake of economy in mass production. "Hit or miss" methods cause a waste of time. In voice training, as in all other subjects, there must be order within each lesson, a step-by-step plan of presentation for every minute of time given to the subject. Naturally, too, there must be order of lesson sequence, step by step, for every period of the term.

Theory and Practice

A WORKING parallel of theory plus practice must be constantly in evidence. Each vocal exercise must have a purpose, and there must be a vigilant avoidance of meaningless terminology.

Actual experience in teaching groups will force one to the conclusion that instruction in voice development, style in singing and song interpretation can be based upon sound pedagogical principles. All three of these major divisions can be taught to the complete satisfaction of the most exacting pedagogue, if he is open-minded.

The technic of teaching the subject of voice development demands, first of all, simplicity, clarity of thoughts, understandable terminology, and the definite formal planning of lessons. With a well-thought-out method of procedure the student can advance logically through a series of distinct but related details that will surely lead to a definite conclusion. This formal presentation of the steps involved in the mastery of the laws of singing stresses not only the thorough understanding of the theory underlying each constructive vocal exercise but also the necessity for simultaneous routine drill to make the theory function as an understandable fact. This parallel plan will result in an intelligent interpretation of a technical formula which will become a satisfactory working basis on which to build the fundamental principles of singing.

To put it simply the student of voice must start from somewhere and go somewhere. This is possible in the training of the voice. It can, therefore, be treated pedagogically. Success in teaching voice depends on the ability to guard against warped perspectives brought about by undue attention to any one detail of technic. We frequently hear the statement, "the whole of voice development is

The Pedagogy of Voice Training for High School Students

By FREDERICK H. HAYWOOD

the breathing and breath control," or, "the whole of voice development is the mastery of diction." Neither of these positions is correct, for if we isolate either of them we find ourselves with an incomplete and narrowly restricted unit of study instead of a well-balanced, comprehensive plan.

Let us consider each of the three major divisions that form our comprehensive plan.

Voice Development

VOICE DEVELOPMENT includes the study of the physical machinery used in the establishing of correct breathing, clear articulation, pure enunciation and correct pronunciation. Or we might say, inversely, that true voice development brings about perfect coördination of the vocal organs and all the muscles which are used in singing.

In the development of the physical phases in voice culture there are many rules or laws that are similar for all human beings. It is certain that they can be introduced to students either individually or collectively on a progressive sequence plan. The exercises can be numbered and the number one drill can always be used as first step. Numbers two, three, four and so forth can follow in orderly arrangement to the advantage of teacher and student alike.

The objection to this "rubber stamp" plan is that it will not meet the needs of the individual. This, however, does not apply in the first part of our training because we are not at this point in our subject concerned with individuality. All students must be put into motion for the purpose of acquiring freedom of the vocal mechanism. Later in our study individuality will assert itself and the special needs can be taken care of because the fundamentals are understood as a correct working basis.

Correct breathing for singing is the cornerstone of the subject and therefore must be our first consideration. Through its establishment we develop the use and control of the breathing muscles, the large muscles of the body, chiefly the abdominal wall and the diaphragm.

By the correct use of these large muscles we release and gain control of the small muscles of the throat and mouth, the articulating muscles. This is our second consideration. The acts of breathing, articulation and pronunciation, we find are not only related but are interdependent one upon the other. Thus we employ the entire machinery of the voice in the first study period of our plan.

Correct Habit Formation

ALL STUDENTS must have physical action and then the repetition of this physical action through which they establish habits which in turn make for skill. Such habits are made correct through

analysis by teacher and student on the working basis of theory plus practical application.

Through the use of a constructive vocal drill the elemental tone of each voice is advanced from the very first lesson by improved muscular coördination brought about through the application of the carefully selected vocal exercise. Vocal reinforcement is acquired through a consciousness of breath and the sounding of the pure vowels. Rhythm and melody play an important part in developing tone quality, volume and reliability of utterance. Step by step these items can be added to complete the study formula so that the student can at all times be spontaneous in his approach to the problems before him. Vocal interferences can be avoided to a very large extent by adopting a policy of moving forward slowly.

Impressions of acoustic variety come quickly through the study of language sound and the vocal scale. Physical difficulties incidental to the everchanging vowel combinations and interval skips are minimized by the suggestions of an imaginary level of breath and a centralization of all physical effort. The fear of high tones is put to flight by the consciousness of balance in the motor of the voice which gives a complete freedom of tone emission throughout the vocal range.

Summing up vocal requirements, one must have skill in attack, sostenuto, legato, dynamics, flexibility, agility, bravura and a mastery of language sounds as they apply to our native tongue and, desirably, to at least one of foreign origin.

Style in Singing

THE SECOND division of our plan is style in singing. Here again a group of students can proceed step by step into the subdivisions of this major di-

vision, which are governed by rules that apply to all alike.

1st. Phrasing: the punctuation of songs, the correlation of music and word thoughts.

2nd. Word accent, the rhythm and music combined.

3rd. The feel of melodic and the development of the objective.

4th. The spinning of word the development of the legato.

5th. Variety in repeated phrases.

In all of this we can proceed from presentation to application and sum up the subject matter of the development and style lends itself admirably to the preparation of musical and written examinations. Quite often it is asked as to what constitutes the essential consideration in voice training. The answer can be a single word, "style." This can be followed by a question on how to breathe, how artfully to sing, how most easily induced and most easily maintained, how equally lucid, pertaining to the voice development as well as to the principles of pedagogical treatment. Pertaining to correct vowel formation, classification can be attractively presented through examinations. A student's intelligence can be easily tested in this subject as in any other subjects which are obviously concrete facts.

Song Interpretation

OUR THIRD division includes the tangles of individualism. Contrary ruling has no place. Here is the field for hidden talents to display themselves for here they are easily seen. If the background of technical sound, and intelligent work has been well prepared, the student's intelligence can be easily tested in this subject as in any other subjects which are obviously concrete facts.

We can be logical in voice training because we have so many tangible things to work with which to build and through which to approach and cope with the problem. The cause must precede the effect. The effect must precede the beautiful tones: slow scales, then long scales; slow scales, then rhythmic scales; time beating, then rhythmic power, then soft tones; soft tones, then short melodies, then short songs; then arias; dullness, then softness; then labor, then vision; vision, then style. Step by step, point by point we can proceed in pedagogical order.

Music Literature in the Senior High Schools of Philadelphia

By GEORGE L. LINDSAY

THE TERM "music appreciation" has been used to cover courses in theory, history, biography, literature, applied vocal and instrumental ensemble and even music memory contests. We must not emphasize unduly any one approach to appreciation nor neglect the fact that "an ounce of participation may be worth a pound of appreciation." Cultural values are enhanced by worth while efforts of alert minds and not by attempts to hypnotize the adolescent in music by simply exposing him to a certain atmosphere.

One of the impressions to be made on the minds of high school students is that music has virile, tangible qualities that are fundamental and that these components may be analyzed and understood. The aesthetic principles revealed in "appreciation" cannot be taught but must be caught. We must however attempt to make more complex works of the major forms of the musical media of voices and instruments.

(Continued on page 51)

The Teachers' Round Table

Conducted by
PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



The Study of Bach

What stage of study should the music of Bach be introduced? Do they precede or follow the French Suites? Also when should the English Suites be introduced? Would you please give a list of Bach's works, in order of difficulty, from the "Two-Part Inventions" to the "Two-Part Inventions"?

Works were not written in graded order; one cannot say that the Partitas are easier or harder than the Suites. In the Fifth Partita, for example, the *Tempo di Minuetto* is easier than the *Allegro* of the Two-Part Inventions, and the *Allegro* is correspondingly

more difficult, however, the English Suites are about on a parity as to difficulty while the French Suites are somewhat easier than either of them. I advise you to grade the various works according to your own impression from teaching them. Give to your pupils individual movements, according to ability, rather than attempt to teach series of Inventions or Suites in which they are printed.

Music in College Courses

Will you please give me a list of music courses that are generally taught in the first two years of college, especially those of Mozart and Beethoven?

Colleges do not specify definitions for piano pupils to study, what seems best adapted to individuals, though confining the course to works of recognized value. However, several sonatas which may be given in the first two years, Sonatas No. 11, in G and F major (Presser Collection); Mozart, G and F major; Beethoven, 2, No. 1, Op. 10, Nos. 1 and 2, 14, No. 1, Op. 26, Op. 27, No. 3.

Directions and Counting

A pupil who recently came from another teacher. She two solos which she had learned and played them fairly well at the time was bad in places. Her runs were uneven. It was her to play from the music memorizing the pieces, so I had them and started on a new lesson. I do not like to have them in public in the room where they are playing them. Was I to drop them?

What to do to get out. She says she counts six. Her teacher told her it is right to do so and it was her to count aloud. But she doesn't count correctly always, in her playing. Shall I insist on her counting aloud?

Right in having the pupil drop which seemed hopelessly impossible undoubtedly will accomplish by starting on something new and supervise from the beginning. Errors in rhythm are all-nigh impossible to correct! Every pupil should be able to play music aloud. It is only a matter of time.

If a pupil becomes accustomed to counting she will eventually realize and will not feel satisfied

until her command of rhythm is complete.

Begin by teaching her to count aloud the simplest things, perhaps five-finger exercises. Have her always count with an accented staccato, thus: $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, and do not allow her to drawl out an unbroken series, *onetwothreefour*. Also, whispered counts quickly sink into silence; so have her speak clearly and distinctly.

Start her on every new piece with correct ideas of its rhythm and how to count it. After she has mastered the rhythm in this way, she may be allowed to count in silence, or even may rely on her acquired feeling for the time divisions. In other words, rhythm must be thoroughly grasped in the beginning, after which it may yield precedence to the matter of general musical interpretation.

One help in stimulating the counting habit is to play duets with the pupil, during which, at first, both teacher and pupil count aloud and then the pupil alone.

Rhythm, Ear-Training, Beginners' Books

(1) A pupil of seventeen years has studied piano about six months. She seems to have no sense of rhythm. She has practiced the first four or five selections from John Williams' *Book for Older Beginners* but does not seem to accomplish much. I have spent a great deal of time counting for her, having her count and tapping out the counts but to no avail. It is of course very discouraging for her to review the same pieces so many times. What would you suggest?

(2) Another girl of seventeen has studied for two years but has a sadly deficient ear. She plays third grade material fluently as long as it stays in the key of C. In other keys she does not seem to remember her sharps or flats.

(3) Will you please suggest some good material for an adult and for a child beginner?—Mrs. G. R. L.

(1) I should spend a considerable part of the lesson time in preparing her for new work. First, explain the rhythm of the study or piece to be practiced. Have her drum out the most important rhythmic figures with one finger on a single key (C) while you count the beats. Then reverse the process having her count while you play the rhythm. Finally, play the selection for her slowly and distinctly, while she counts aloud.

Do not dwell too long on one piece, even if she does not learn it thoroughly; instead, give her something new each week. For review work emphasize and have her memorize pieces which she likes and plays the best, dropping others that are less successful.

(2) Give the pupil five minutes of ear-training at each lesson. I suggest that you procure a copy of "Ear-Training," by Heacock (published by the Presser Company) and that you drill her on exercises given in this book.

In assigning her a piece in a key other than C, have her, in advance, study and mark with a pencil every note affected by the signature. In the key of G, for instance, let her mark each F, either by putting a sharp before it or, what is better, by drawing a ring around it. This process ought to direct her attention towards notes affected by the signature, even if she does not realize by ear the need of the accidental.

(3) Besides Williams' "Book for Older Beginners," mentioned above, there is an "Adult Beginner's Book" by Caroline N. Norcross, which touches on the subject of Theory, as well as of piano playing, and which in other ways is adapted to the adult mind.

For the very young pupils, "Music Play for Every Day" by James Frances Cooke, with its fascinating pictures and other clever devices for inculcating a valuable musical outlook, ought to stimulate real pleasure in music study. This book may be occasionally supplemented by such others as Williams' "Tunes for Tiny Tots" and the "Very First Pieces" by N. Louise Wright. An excellent preparation may thus be gained for such a work as Mathews' "Standard Graded Course."

Testing Wrist Relaxation

I have just undertaken to teach a young lady twenty-five years old. She has had no previous instruction worth mentioning, although she knows the notes and their positions on the keyboard. For an adult beginner her flexibility and ease of finger work is rather astonishing.

I am, however, worried over the matter of relaxation. As far as I can see she keeps normally well relaxed; but I wish that you would give me some advice as to exercises, since I fear that a slight tension may develop without my knowledge.

—R. G. R.

You are quite right in assuming that relaxation is often incomplete. To test this, lift the student's hand up from the keyboard while she is playing scales or the like. Do this by suddenly placing your forefinger under her wrist and raising it up for a few inches. If her wrist is perfectly relaxed, her hand will then hang loosely down.

The problem of wrist relaxation may be attacked from two points of view, namely the up-and-down and the sidewise motions. The first of these motions may be emphasized by holding down a key with each finger while the wrist is repeatedly raised and lowered as far as possible. For the sidewise motions—which depend on forearm rotation—use such exercises as the following:



holding the wrist high and rotating the forearm to right (r) or left (l) as specified. Continue the exercises by beginning on each note of the scale in succession; the left hand plays two octaves below the right, with similar rotation.

A Nervous Pupil

I have a pupil of nine years who is studying "Music Play for Every Day" and is progressing very rapidly. But she is a very nervous child, and I cannot seem to break her of the awful habit of wriggling her hands as she plays and dropping her wrists below the keyboard. I have tried holding her hand to steady it as well as other means, but I cannot correct this fault. It is not only her hands that are nervous but her whole body. How shall I remedy the fault?

—MRS. A. W. A.

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

It may help her wrist position if you give her some exercises on the hand touch. In teaching her this touch, let her hold her hand about level. Then, as she sounds each key, let her jump the wrist upward for two inches or more, thus throwing the hand down into the key, so that she "stands" on it for a second with the wrist high. For this purpose, let her play very slowly some five-finger exercises such as this one:



emphasizing each note as I have described.

After she has learned to do this easily, the amount of the upward jump may gradually be lessened, until it becomes scarcely perceptible. In this way she should learn to play down into the keys and not hit at them from below.

As for her general nervous condition, treat her at the lesson always with as calm and quiet a manner as possible, praising her plentifully when she is able to control herself. I should say that half-hour, or even shorter, lessons were best for her.

Kindergarten Work

I have never taken any beginners younger than seven, but several parents who have younger children (three and a half to five years old) are asking me to start their children. This I hesitate to do, because I realize the danger of rushing a young child into music and harming his future love for it by stiffening or injuring the delicate muscles of the fingers or wrists.

However, do you think it advisable to form a class of, say, six or eight of these youngsters, engaging in rhythmic work, learning to sing and to imitate tones, playing very simple musical games and finger exercises in the form of finger plays—in a word, doing much as the children do in a public kindergarten? If so, can you tell me where I can secure helpful material and suggestions for finger plays?

D. M. H.

A clever teacher may do much toward cultivating a real love for music in such young children and may lay a valuable foundation for future study. There are several books from which you may gather ideas which you can adapt to your own needs. Such books are: "Bilbo's Kindergarten Book for the Pianoforte," by Mathilde Bilbo; "Musical Kindergarten Method," by Daniel Batcheller and Charles W. Landon; and "Half-Hour Lessons in Music," by Mrs. Hermann Kotzschmar.

The Presser Company publishes much material of the sort you mention, in the form of keyboard charts, ruled blackboards, photographs of musicians and musical games. Send to them for their circulars, "The Music Teachers Hand-book" and "Catalogue of Music Books and Music Supplies."

I advise you to form a class to meet two or three times a week and to experiment with these materials.

"The best kind of music critic is one for whom all life is important and music is so far as it actively serves the cause of life—not necessarily by its association with good verse and ethical ideas, but by its ability to increase the sum of human vitality."—RUTLAND BOUGHTON.

FASCINATING PIECES FOR THE MUSICAL HOME

*
DANCE OF THE FAUNS

GEORGE S. SCHULER

humoresque. Grade 2 $\frac{1}{2}$.

Moderato con spirito M. M. = 108

TANGLED VINES

TH

Scherzando M.M.♩.72
lightly and fast

d feathery. Grade 3.

FAIRY SPIRIT

PAUL ZILCHER, Op. 97, No. 3

BLOSSOM WALTZ

Fluent and graceful. By a very popular writer. Grade 3

MANA - ZUCCA, Op. 6

Waltz tempo

poco più animato

by slow waltz in the true
manner. Grade 3 $\frac{1}{2}$

Tempo di valse capriccioso
tranquillo

VALSE BLUETTE A LA VIENNOISE

HANS PROTIWINSKY

THE ACROBAT

Requiring quick and exact finger-work.
Grade 3½.

JOHN FRANCIS GIL

Allegro M. M. ♩=132

Property of

JULY 1930

Page 487

ten.

molta cresc.

La melodia ben legato con espressione

ten.

più rit.

a tempo

cresc.

2 D.S. $\frac{2}{4}$

Organ-like in its *legato* quality. Grade 3½.

Tenderly M. M. ♩ = 72

ROMANCE
EVER OF THEE I DREAM

FREDERIC GROTON, C

PRELUDE IN E_b MINOR

t entitled "In Minor Mode". A fine piano number by one of America's most popular composers. Grade 5

Allegro con brio

Con energia

REGINALD DE KOVEN, Op. 165, No. 5

A very clever idealization of some familiar Spanish rhythms. Grade 5.

UNE FETE A MADRID

FRANCIS TH

(LA FESTA)

Allegretto

8

f brillante

ff *p grazioso*

cresc. *ff*

meno mosso *staccato* *f marcato*

sf *f* *riten. a tempo* *poco rubato*

f marcato *sf* *mf*

fp *arpeggio* *Vivo* *rall.*

Vivo

Tempo I.

sfp l.h. rall. l.h.

f

sf

r.h. f

TOREROS ET GITANAS)
fieramente

mp *gracioso*

2 *5* *3* *1 4 2*

f

mp

(ESTUDIANTINA)

gracioso

p

1 2 4 1

5 2 1 4 2

p quasi mandoline

8 *1 4 3 2 1 4 3 3 3 2 3*

leggiero e con spirito

f

parpeggio

p

3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 4 2 3 4

rall.

A charming bit of modernism. Grade 5.

Andantino espressivo

ROMANCETTE

LOUIS VICTOR SAAR, Op. 1.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

DREAM GIRL

arrimore Turner

Kankakee Public Library

R. M. STULTS

Andante affetuoso

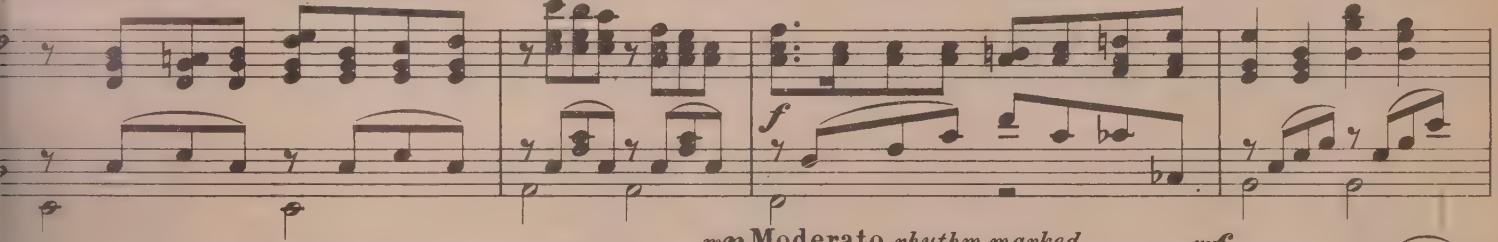
mf

1. When I'm a - lone with just your pic - ture,
 2. When twi - light shadows slow - ly gath - er,

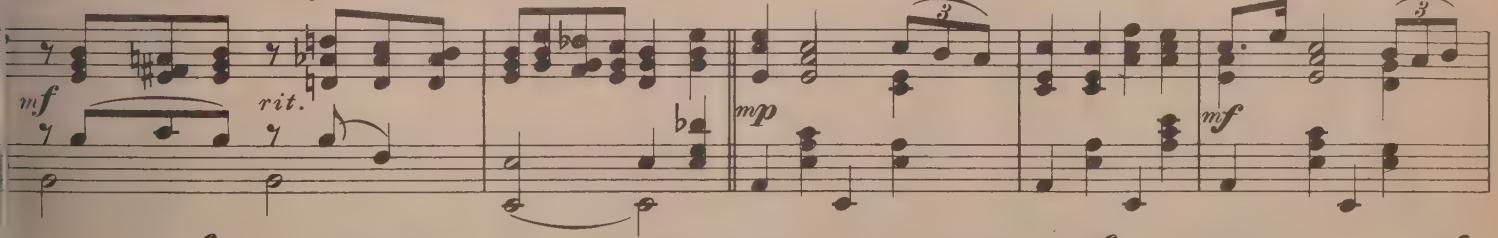
We



think of man - y love - ly things to say; — I hold you close and tell you that I love you, My
 stroll through qui - et gar - dens hand in hand, — In fan - cy then I whis - per love's old sto - ry, You



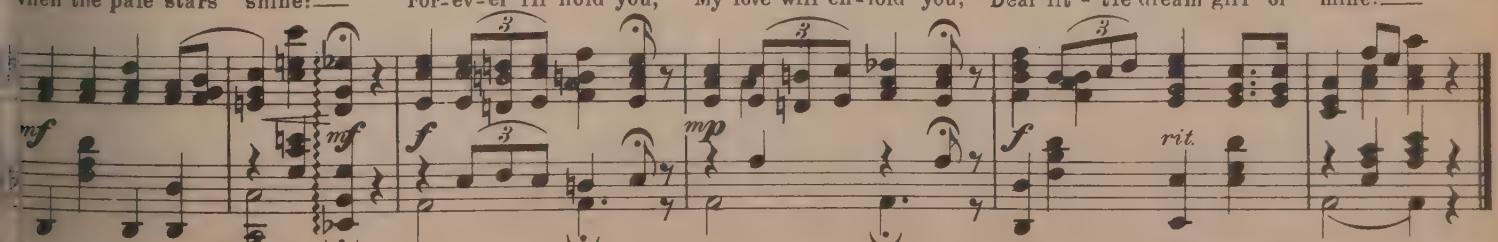
doubts and hes - i - ta - tions drift a - way. — Dreamgirl, dear lit - tle dreamgirl, Do you know that I
 smile to tell me that you un - der - stand.



love you? Dream girl, dear lit - tle dreamgirl, I want you all the longday through; I think of you at dawning And



when the pale stars shine: — For - ev - er I'll hold you, My love will en - fold you, Dear lit - tle dream girl of mine.



AND I HAVE YOU

Unknown

DOROTHY WILSON

Night hangs no lone - ly lan - tern in

sky, To light the way a mil - lion lamps there are. Yea, ev - 'ry pil - grim has a cer -

star, A cer - tain star To trav - el by.

Safe to their nests re - turn the birds that roam; Safe to the har - bor ships that sail the blue;

To ev - 'ry heart some oth - er heart is home, And I have you, Mother, I have you!

pretty soft voluntary.

re
ire
Gt. Soft String
Sw. Vox Celeste
Ch. 8' Flute
Ped. Dulciana 16'
Ped. to Gt.

CANTILENE IN B FLAT

E. S. HOSMER

Andante M. M. $\text{♩} = 72$

UAL

DAL

UAL

DAL

last time to Coda

4' Flute off
Vox Celeste off

Sw. Soft Strings
Ch. 8' Flute
Sw.
Gh.

poco rit.

D. S. ♩

CODA

pp

THE ROYAL WELCH FUSILIERS

MARCH

The Welch Fusiliers was organized about 1690 for the wars of William and Mary. It has taken part in many campaigns, the names of some of which appear on its colors. During the American Revolution it was assigned duty on board British warships, and is accordingly recognized as having been Marines. It surrendered with Cornwallis at Yorktown. None of the battles of that war appears on its colors. During the Boxer War in China of 1900 it was closely associated with the U.S. Marines in the relief of Peking, a friendship which has continued. Its officers presented a cup to the U. S. Marines in token of this friendship formed. This March resulted from that association.

SECONDO

JOHN PHILIP SOUS

THE ROYAL WELCH FUSILIERS^{JW} MARCH

JULY 1930

Page 497

MARCH

PRIMO

JOHN PHILIP SOUSA

SECOND

Drums

Drums

ff

p

ff

fff

1 **2** **3** **4** **5**

Regimental Trumpets

PRIMO

Sheet music for Regimental Trumpets, Primo part, featuring 12 staves of musical notation. The music is in common time and includes dynamic markings such as *ff*, *p*, *ff*, *fff*, and *ff*. The notation includes various note heads, stems, and rests, with some notes having numerical or letter-like markings above them. The music consists of two systems of six staves each, with the first system ending on staff 6 and the second system ending on staff 12.

CHAPEL BELL

Arr. by Oscar J. Lehrer

I. V. FLAG

Molto moderato

Violin

Piano

Con espressione
Sul G

Fine D string

rit. mfa tempo

mfa tempo

cresc. Sul D

religioso

p dolce

cresc. 0 4

p dolce

cresc. 0 4

p dolce

pp

mf cresc.

p cresc.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

MARCH OF THE WEE FOLK

the most popular miniature marches. Grade 2

JESSIE L. GAYNOR

Lightly - in march tempo

Copyright MCMXIV by The John Church Company
© 1930 by The John Church Company
© 1930 to Theodore Presser Co.

International Copyright secured

DOLLY'S LULLABY
TRIO FOR THREE LITTLE GIRLS

by Evelyn E. Johnson

WALLACE A. JOHNSON

The third little girl may sing By-by softly all through, singing A and G one octave higher

Hum melody softly
Swinging dolly backSlowly and softly M.M. $\text{♩} = 42$

SWING ME HIGH

A "first scale" piece. Grade 1.

N. LOUISE WRIGHT

Lazily M.M. ♩ = 92

mf

Swing - ing, Swing - ing, Swing - ing, Swing - ing, Swing me high, To the sky.

2 5

1 2 3 1 2 3 4 1 2 2 5 >

cresc.

Push me hard and run right un - der, Swing me high. Now the swing is go - ing grand;

2 5 1 1 5 2 1 4 2

5 4 3 5 3 2 1 1 2 3 1 2 3 4 5 5 3 2 1

This is just like Fair - y - land, Now the swing is go - ing slow - er, Let the cat die.

1 3 2 4 2 4 1 2 5 1 4 5 1 3 2 1

Copyright 1924 by Theodore Presser Co.

British Copyright ©

THE SINGING BROOK

A "study in style." Grade 2½.

WILLIAM BERW

Con moto

Copyright MCMXX by The John Church Company

International Copyright

Assigned 1930 to Theodore Pres

little characteristic number.

THE GRASSHOPPER

H. P. HOPKINS

Allegretto M. M. = 108

Allegretto M. M. = 108

Fine p

rallentando D.C.

1930 by Theodore Presser Co.

British Copyright secured

THE BIG BELL AND THE LITTLE BELL

chime piece." Grade 1.

ELLA KETTERER

Moderato

Ding-dong, Ding-dong, Bells do ring. **p** Ting - a - ling - a - ling, Ting - a - ling - a - ling. **f** Ding-dong, Ding-dong, Ding-dong, How they sing. **p** Ting - a - ling - a - ling, They sing. **f** Ding-dong, Ding-dong, Ding-dong, Ding.

1929 by Theodore Presser Co.

British Copyright secured

THE RADIO BOYS

A regular military march: two steps to the measure.
Grade 2½.

MARCH

WALTER ROLFE

Tempo di marcia M. M. $\text{d} = 120$

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Fauns, by George S. Schu-

mythological creatures, half man and are not to be confused with deer. To describe them a trifle would add that they had a human remainder of their bodies was erect. Much of their time was spent about the woodlands which

The gaiety of their dances is this tuneful composition. From the melody we gather that the fauns were lively rather than measure one the right hand slurs, notes into pairs, must be observed.

es, by Paul Bliss.

Bliss's compositions, this is and well organized. The right hand part, in measures eleven, are a bit "fussy" if the piece right up to metro-

section the composer chose the dominant, a much less hackneyed shift than or subdominant. Where ended, the second theme now came light, fluent character, throughout the piece. Study the carefully: they are the key to facile performance.

This piece is the familiar rondo

and by the letters A-B-A-C-A.

by Paul Zilcher.

ical dictionary, usually very re-

carry even the briefest notice of

Under Hermann Zilcher, how-

that the latter's father, Paul

music teacher from whom Her-

mann first instruction. In the in-

let us say that Paul Zilcher is

music teacher. He is a composer

and piano arrangements at

excellence. The other day we

hurry to glance at the proof sheets

from "Rosamunde," and for his

as, in other instances, we have

etc. The present delightful elfin

to our taste. It demands ab-

It is a real test of the per-

to play softly, yet clearly, and

of sixty-two measures, six are

mezzo-forte. All the rest are to be

iano or pianissimo, as the indi-

roguish and a merry folk, it is

playing of this piece, therefore,

acter. The editor has phrased,

gered "Fairy Spirit" so bountifully

as to the interpretation should

mind.

measures are the codetta.

itz, by Mana-Zucca.

in a great while since we sketched

the brilliant career of this

Here is a rather easy waltz

fourth number of her Opus 64.

amounts to an admirable study

under of the thumb.

an awkward twisting and turn-

when the thumb passes under,

ussian pedagogue, Isidor Philipp,

a highly original method of

which we recommend to all

ous pupils.

one of the principal themes of the

ious use of the rubato style

peal.

z, by Hans Protiwinsky.

ky, a Viennese and winner of

contests held in the Austrian

war, certainly knows his Vienna,

it skillfully in this brief, but

Bluette is a word used by the

a short musical or literary

though absolutely unpretentious,

spiritual. Paul Wachs, you

a Bluette Humoristique.

measure notice the effective ac-

re thoroughly characteristic.

In the use of the thumb of the

a black key and then for the

above is a case of excellent

According to the older sys-

ing would have been 2-1.

by John Francis Gilder.

part this piece is as active as its

ctions in A-flat major and F

hand performs the feats of

the trio the left has many fairly

eadly spaced arpeggios to play.

the first measure of the first

in a resolute manner. In the

notice the accented G-flat in

contrast in thematic material be-

nd the remainder of the piece

Play the former very

the melody with care.

you set your metronome when

piet study? We feel certain

ok enough at the start; then

the speed to the required 176.

ads to sureness at whatever

Romance, by Frederic Groton.

On several occasions we have reminded you that each major and minor key has its own very definite qualities. This piece by Frederic Groton stresses the richness and warmth and dreaminess of the key of D-flat. It calls for a capable legato touch and extremely deft tonal coloring. In measures 17-20 there is a good stepwise progression in the left hand part: be sure to make this stand out sharply against the melody of the right hand.

To retrace our course a bit, notice the broadly skipping left hand part in the eleventh and twelfth measures. This cannot be played with sureness and smoothly unless practiced by itself at first. The contrast section is in B-flat minor but introduces several passing tonalities which add to the variety of the number. Do not hurry the tempo of this very attractive composition.

Prelude in E-flat Minor, by Reginald de Koven.

Mr. de Koven, composer of the extremely popular operetta, "Robin Hood," was born in Middletown, Connecticut, in 1859, and died in Chicago in 1920. After his academic course at Oxford University, England, he studied music with foremost teachers in Germany, Austria, Italy, and France. Three of the most famous of his teachers were Delibes, Lebert and Vannucini. Upon his return to America he served as music critic for various outstanding newspapers till 1902, when he organized the Philharmonic Orchestra of Washington, D. C. He conducted this orchestra for three years, and then resumed his work as a critic in New York City. Mr. de Koven's setting of Kipling's *Recessional* has achieved wide popularity.

The key in which the present composition is written is far less difficult than it looks, simply keep in mind the flattened C and you should have no trouble. The A-B-A form, plus a fine coda, is employed. Notice the tremendously effective dominant pedal point (B_b) which persists throughout ten measures of the coda. Strong accentuation is necessary in nearly every measure of the piece. A full, free, ringing tone is desirable. *Pressando* is equivalent to the more common *accelerando* and *stringendo*.

Une Fête à Madrid, by Francis Thomé.

What could be much more chic and atmospheric than this delightful dance, rather in the style of the *Madrilena*? Bring out well all such characteristic elements as the cross rhythm created by the tying of the third to the fourth beat, in which case the chord on the third beat takes the accent which ordinarily would have fallen on the fourth.

The triplets of sixteenth notes must sparkle; which is attained best by accenting well the first note of each group of three and then not hurrying over the others, so that each note has time for clear articulation. On page six the duet of the *Toreros* and *Gitanas* is delicious. Let the phrases of the *Toreros* ring out in a full baritone quality of tone; while the answering measures of the *Gitanas* will be quite coquettish, as if sung with sparkling eyes peeping from behind be-spangled fans.

Romancette, by Louis Victor Saar.

This is really a most poetic fragment, rich in imagery and melodically haunting. It avoids all four-measure and eight-measure phrases in a way which would have delighted the heart of Robert Schumann, that prince of romantics.

The abbreviation *u.c.* in measure one stands for *una corda*. This means to use the pedal of the same name, the pedal which is more often spoken of as the "soft" pedal.

Do not, we implore you by all the gods, play this sketch in strict time. All charm vanishes if you do so. Notice the pleasing sequence in measures 17-22: each repetition is a minor third lower than the preceding phrase. The last is in the key of D major and lands us more smoothly with the "home" key of A major once again.

Great freedom of tempo is particularly recommended for the last ten or a dozen measures. In measures 35-39 there is an example of a tiny *stretto*: one part enters before another has completed its statement. In fugue writing such effects are invariably to be found.

Dream Girl, by R. M. Stults.

One of the most "taking" numbers from Mr. Stults' comic operetta, "Betty Lou," is this, sung to the fascinating *Betty Lou* by Sherwood. The style is very direct and unaffected, the melody undeniably appealing.

Inasmuch as the text is a sentimental one, you must sing the song sentimentally, placing yourself in the position of the character, Sherwood, and feeling with him the heart-yearning for the absent beloved. Quite a retard is advisable in the final two measures.

And I Have You, by Dorothy Wilson Rue.

Mrs. Rue lives in Denton, Maryland. Upon the occasion of her initial appearance in our magazine, let us welcome her most heartily. This is one of the most eloquent tributes in song-form, to mothers, which has yet been written and surely a song could hope to celebrate no more lovely subject. The tempo is rather slow. The singer must sing smoothly, giving strong emphasis to every consonant. The important

(Continued on page 528)



Midsummer

Music

and the

KIMBALL

PIANO

AS the school year ends, one turns from the classical music of study-routine to the lighter melodies which have an especial appeal during the warm vacation season.

The vivacity of these spirited airs is interpreted to perfection on the Kimball Piano. Grave or gay, classical or "popular," its brilliant, sparkling tones give fullest vitality to the meaning of every composition.

Even the graceful appearance of the new Kimball case-designs is a vivid expression of modern decorative style, and reflects its animated character with accuracy and perfect taste.

Catalogs on request. If you are not conveniently near to a Kimball dealer, we can supply you direct.

KIMBALL ORGANS

Every Kimball organ, whether it be for a church, theatre or residence, is an individual creation. Consult us about your organ problems.

WWKIMBALLCO.

(Established 1857)

Dept. KE, 306 South Wabash Ave. CHICAGO, U. S. A.

Send for This Free Helpful Catalog

Showing full page portions of 64 fine teaching pieces in Grades 1 to 6

Just ask for

"Sample Book of the Latest Practice Promoting Piano Pieces by Foremost Composers"

THEODORE PRESSER COMPANY

1712 Chestnut Street Direct mail service on everything in music publications

Philadelphia, Pa.

THE SINGER'S ETUDE

Edited for July by
EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS SINGER'S DEPARTMENT
"A SINGER'S ETUDE" COMPLETE IN ITSELF

WHILE THE VOICE is to be thought of not primarily as a musical instrument, it does possess the three necessary parts found in all musical instruments, namely, motor, vibrator, and resonator. No particular good is achieved in stressing this analysis except for keeping these parts separate and distinct in their operation.

The breathing apparatus is the motor of the voice; and if the singer can get the force of his singing exclusively determined by the breathing, many of the physical faults of singing will naturally disappear.

The process of breathing naturally falls into two simple operations: inhalation and exhalation. The first should, of course, be developed securely, but there seems little need here for saying again what has been so well said by most writers on the subject. The breathing as far as the first part—*inhalation*—is concerned, should be deep. Breathing for the singer is no different from breathing in other folks, except that, as Mr. Henderson expresses it, the singer must be a professional breather. The process of good breathing is the same, with perhaps one exception: the old theory of starting the breath low and letting it gradually extend to the upper chest, in so far as to affect the raising of the upper chest. I think this idea grew up in the days of treating the voice in its entirety as an inanimate instrument, in which one of the notions was to pack the lungs as full of wind as possible.

As a matter of fact, the breath that lies subject to direct muscular control is all that can be controlled, and it is *control* of breath, rather than quantity of breath, that is of most worth to the singer. There is also another good reason why the upper chest should not be raised. The thin tissue-like muscles covering the chest are gathered into the cords running up the sides of the neck. Now, if the chest is raised, these muscles are made more or less rigid, in turn tending to stiffen the throat. Dr. Fillebrown makes the assertion, in his "Resonance in Speaking and Singing," that the life of the present-day singing student is largely a battle against throat stiffness.

Exhalation and Tone

THE MATTER of the use of the breath in exhalation requires a little more consideration, for the vocal tone is

only exhaled breath. The abdominal and intercostal muscles are the forcing muscles in exhalation, but the most important of all is the diaphragm. Dr. Fillebrown allows himself to be misunderstood in saying that the diaphragm is not a muscle of exhalation, thus leaving the impression that the diaphragm is not concerned in exhalation.

Mr. D. A. Clippinger expresses the situation admirably in regard to the part the diaphragm plays in breathing, in the following words: "If you will think of the diaphragm as the resisting muscle, you will get Dr. Fillebrown's idea. A muscle has no controlling power when it is relaxed. It must be vitalized. The diaphragm in the process of contraction approximates a plane and in so doing moves downward and outward, and we feel an outward movement. Not only while the diaphragm is contracted does it have any controlling power. The moment it has relaxed it has no part in breath control. The action of the diaphragm, when it is contracted, is that of resisting muscle. That is, it resists the effort of the external abdominal muscles to return to a position of rest and causes them to pull on the sides. The diaphragm should be the last thing to move inward."

How Much Resistance?

A SIMPLE physical law is that there can be no power without resistance. Otherwise the energy which would have been power simply flies off into space. Now without the resistance of the diaphragm, or *something else*, the expulsive muscles—abdominal and intercostal—would drive the breath out of the lungs immediately and there would be no consecutive continuance of tone. As a matter of fact, it is the *something else* which prevents this from happening. If the diaphragm does not act in resistance to the pressing of the expulsive muscles, the next muscles encountered by the breath do act. These next muscles are found in the throat; consequently, we have a confusion of effort.

The throat is, primarily, where the pitch

is established; or, it is the *vibrator* of our vocal instrument. It is very delicate and incapable of attending to any of the force. However, the application of force at the throat is the commonest fault among singers and speakers. It produces fatigue of the throat and finally what is known as clergyman's sore throat. Utterance is impaired; and tone is fixed, rather than flexible and free.

The resistance of the diaphragm is unquestionably the most important physical factor in singing or speaking. It is not difficult to develop and attain. Mr. Clippinger suggests the way we may know that the diaphragm is resisting: when it is *out*. We may assist toward knowing if this action is correct by singing or speaking with the fingers pressed over what we think of as the pit of the stomach, insisting upon the outward pressure throughout all the phrase, or at least past its climactic word.

Is Force Essential?

JUST HERE it becomes necessary to make a few reflections upon force in singing. I wish to pay my respects to the relaxationists. It is a very futile process to try to teach by negatives. Why not admit it? Moreover, the many *don'ts*, such as *don't force*, *don't tighten the throat*, and so on, "don't" get us anywhere. They leave the pupil nowhere. One of the very modern theories of education is the elimination of the word "don't." It is supplanted by *do*. Now what the teacher means, invariably, when he tells the pupil "don't force" is just what he means when he says "*don't tighten the throat*." But evidently, the pupil has some good reasons for this tightening. He certainly needs to force something, to tighten something. Now all this has to do with the motor and should be affected at the seat of control of the power, this is, the diaphragm.

Yes, it takes force to sing. Some songs take a great deal of force, but the force must be determined and effected by the motor, leaving the vibrator free to attend to its own rather delicate work. Our erstwhile serious vocal pedagogues had a

great deal to say about the "shekel," sometimes meaning one thing and another. Anyway, it sounded those high sounding catch phrases, they not productive of many shekels? When, perchance, he what they did mean, it was that the pressure of breath was either required or was not being acquired. I remember, another scholar by an even scale meant equal throughout the different registers since timbre meant one thing to another to another, and, since it seemed somehow mysteriously to have disappeared, this latter theory does not go to any great degree. Since the physical element in tone is breath, it seems apparent that even pressure of breath will surely obtain an even

The Psychic Aspect

ALL THAT HAS BEEN said regarding breathing has pertained to the purely physical nature. However, a significant thing about breathing is not physical. The processes mentioned in this writing are necessary; and a certain amount of nearly always necessary for singer or reader, in order that processes may become automatic they must become.

The singer who thinks of his breathing as just to that extent while singing is just to that extent a singer, but a breather. Taking singing as a whole, the processes of inhalation and exhalation are functioning properly, yet be established a direct mental link between the diaphragm in its effort at the outflow of the breath and the higher agent defining minute control. This is to be found in the concept of the line as to reading, what you are going to say, breathing will not fail. So positive that I have yet to find one case of a short breath that will not yield the other hand, I have yet to find one case of breathing infallible in one who reads rather than reads. In other words, as is the resistance of the diaphragm, it is not sufficient to think of the singer. Again we conclude that the original use of the voice is through utterance, the mind of the singer. That one of the commonest of singing (poor breathing) may be intelligent simplicity.—The Illinois State Teachers College Bulletin

The Radio Singer

By JULIETTE LAINÉ

MUCH HAS been written concerning the radio and the radio-singer; yet very little actual information is given the singer who has not yet made his radio débüt and has no previous experience of the microphone to guide him. Every artist, whether he admits it or not, is anxious to be heard "on the air" at least once, if only for the sake of the unique experience. Yet few of them know how to go about it—in a word, how to use

their voices so that the microphone will display their talents to the best advantage. Moreover, the studio director seldom tells them the few salient points to be borne in mind. As a result many a voice is turned down as "unsuitable for the radio" when just a little preliminary explanation would have enabled the singer to adapt himself to the rules sufficiently to have made a successful débüt.

There is nothing mysterious or formid-

able about singing for the radio. It is extremely simple. However, some voices are physically unsuited to broadcasting. For example, the big, brilliant tone which, because of faulty training cannot be modulated at will, is useless. So is the voice with a persistent tremolo. For these nothing can be done. But the singer possessed of a well trained voice of pleasing quality has nothing new to learn when essaying a radio engagement, excepting a

few hard and fast rules which should be observed if the maximum of success is to be attained.

The Disembodied Voice

FIRST: Bear in mind that purity and steadiness of voice are of prime importance. In winning an audience, the voice is all that you, as a singer, possess. There is no beat-

flashing, brilliant costume to impress hearers, as in opera or concert, obliged to create your "atmosphere unaided."

Once the announcer has shown to stand, do not indulge in movements. Of course you assume a rigid posture. Hands may be moved quietly. But remember the stream of tone is flowing lips toward the "mike," and a head or other abrupt movement deflect the course of the tone and alter its reception. Some men approaching a climax that high intentionally turn their heads so that the full volume may not strike the "mike" too. Others achieve the same effect by taking a pace or two for the lines, and approaching closer to the lowest and softest tones. Head is effective when done correctly. The nervous, undirected movement must be avoided.

Don't sing numbers which require crescendo or abrupt changes of your tone. The more you maintain in your tone volume throughout the song success it will be.

Don't use songs which depend on high notes for their effectiveness. High soprano voice is an anathema to the "mike." Nowadays many refuse even an audition to the soprano who apply. They claim upper tones are usually shrill, colorless, but that most sopranos try to display their virtuosity

"upon the high C's" that they cannot be induced to sing numbers which do not display these pyrotechnics. (It is rarely advisable to sing above G or A flat.) If a soprano has a good middle and lower register she can sing her favorite numbers in lower keys with gratifying results. The warm, soft tone always goes over better than the big, brilliant tone.

Fifth: Don't sing any number which requires an extremely rapid delivery. For some reason these rarely go over well; and unless your diction is impeccable do not sing anything the words of which are more important than the music.

Your announcer greatly appreciates it if you give him a written list of your songs, with the composers' names, instead of giving him such data verbally, that he may refer to them when announcing your program.

These few rules should carry a singer successfully through any radio engagement.

If, after you have made your radio debut, you are not overwhelmed with "fan letters" you must not feel that you did not "go over" successfully. The tales of the "hundreds of letters daily received by radio favorites" are largely fiction. Very few radio artists really receive a heavy "fan mail." The public may love us and listen avidly when we sing, but they seldom bother to write letters telling us so.

Recently the writer talked with a radio singer, a baritone, who is enormously successful. He said that in four years' broadcasting at the leading stations, he had received only three such letters—and one of these was a scathing criticism.

Bringing Out the Singing Voice

By EVA EMMETT WYCOFF

to prove satisfactory must be from various viewpoints. The be true to pitch, the words of distinctly enunciated and the tone cast agreeable. Also the singer the impression of being happy.

will often carry an entire song pitch and be wholly unconsciously this defect. This is due, of faulty tone production. By this the singer should become of the fact that the forward the stream of air or breath, is the arched roof of the mouth, just above the upper teeth gums level with the nostrils. This easily be felt with the tongue.

Exercise, the vowel "O" should lips round, not protruding and with no muscle tension. It be practiced before a mirror the lips form the desired pose feel of it cannot be depended may be varied to an oval lip (and down oval "O") as one descending scale. Then the "O" changed to "Ah" by dropping the getting the oval effect. "Off" is generally due to resonance of place. The main reason for a stiff jaw, the tone thereby too far back in the mouth.

readily realize from the forepitch is a matter of acoustics. To the vocal cords' vibrations, less or slowness, the resultant either high or low. Singers with beautiful voices occasionally away from the pitch, for final syllable of a word. This to be a result of the tongue

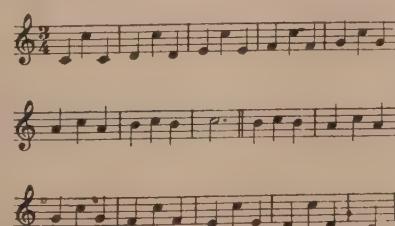
letting go of the vowel position too soon, causing the singer to lose control of the tone.

Careful practice of the vowels, a, e, i, o, u, slowly and legato, on one note, then changing to another and going on up the scale, will help the student to produce better tones.

Observation will show that the tongue changes its shape for every vowel sung. By watching it in a mirror one will see that the tip of the tongue is kept pressed gently against the edge of the lower teeth. Holding it firmly thus one's practice of the vowels becomes most helpful.

Straining of any kind impairs the voice and its beauty and is due generally to lack of or the wrong use of breath.

Following is very helpful vocalizing which should be practiced legato and staccato:



Words ending with consonants, especially those ending in "ng," should be practiced. For example, one should sing the words "playing," "tithing," "hoping," "singing," "humping," being careful to use the right vowel tongue position on each word. The tongue should not be allowed to move to form "ng" until the note has had its full value.

"Women are the music of life: they receive everything within them more openly and unconditionally than men in order to beautify it with sympathy." —WAGNER.

FROM "SKETCHES OF PARIS"

Sung by



Kathryn Meisle

Words and Music by Kathleen Lockhart Manning

Moderato *legg.* *very simply*

When shadows fall I wan-der thro' the gar-dens,

Piano

A-mong the flow-ers and grass, I lin-ger on the beau-ty

Copyright, 1925, by G Schirmer, Inc.

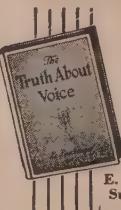
IN THE LUXEMBOURG GARDENS

By Kathleen Lockhart Manning



G. SCHIRMER (Inc.), 3 East 43rd St., New York

Astounding Offer made on Great Voice Book



30 Days
Free Reading

Most remarkable book ever written on VOICE . . . may save hundreds of dollars to men and women seeking strong, rich voices . . . Send for this great Voice Book today for 30 days FREE reading . . . If you keep it, send only \$1.00 . . . otherwise, return it . . . no obligation to buy anything.

E. FEUCHTINGER, Studio B-588
Suite 28, 1810 Wilson Avenue,
Chicago, Illinois

HARMONY BY MAIL

A practical and thorough course of 40 lessons.
Small monthly payments.
Send for Prospectus and Rates. MSS. corrected.
Music composed, send poem for estimate.

ALFRED WOOLER, Mus. Doc.
Lake Winola, Penna.

WHY ALL ETUDE ADVER- TISING DESERVES YOUR ACTIVE PATRONAGE

• • •

EVERY month THE ETUDE turns aside advertising that in the aggregate would bring us a small fortune. Why? Simply because we must retain above all things your buying confidence in us, and in the advertisements which we believe should be resultful for you. If we have the slightest suspicion that any reader will have unsatisfactory or disagreeable results from patronizing an advertiser, that advertiser has no chance to get into THE ETUDE. Therefore, you will find in THE ETUDE columns scores of opportunities to make purchases by mail with confidence and pleasure.

Reading advertisements these days is an important method of keeping up-to-date.

THE ambitious student can do much to fulfill his or her hopes of future study at some leading school or college of music by securing ETUDE subscriptions. Seek out all nearby homes where there are music lovers and interest them in THE ETUDE. Write the Circulation Department asking for information as to how you may earn money securing subscriptions in your spare time.

SUMMER READING FOR VOCALISTS

The interesting and informative material in these books makes each worth many times its price to singers, voice teachers and lovers of singing.

GREAT SINGERS ON THE ART OF SINGING

By JAMES FRANCIS COOKE

Price \$2.25
Priceless advice from the great singers such as Caruso, Melba, Sembrich, Galli-Curci, and others, upon every phase of voice study.

WHAT THE VOCAL STUDENT SHOULD KNOW

By NICHOLAS DOUTY Price \$1.00
An outstanding contribution to the field of vocal literature.

HOW TO SING

By LUISA TETRAZZINI Price \$2.00
Madame Tetrazzini points out the common stumbling blocks, the essential qualities and the turning-points in the training of a singer.

HOW TO SUCCEED IN SINGING

By A. BUZZI-PECCIA Price \$1.50
A practical guide for singers desiring to enter the profession. Touches all phases of the vocal art.

DICTION FOR SINGERS AND COMPOSERS

By DR. HENRY GAINES HAWN
Price \$1.75
A volume of immeasurable value to singers.

A REVELATION TO THE VOCAL WORLD

By EDMUND MYER Price \$.60
A revelation of the physical, mental and emotional production, reinforcement and control of the singing voice.

THE NEW YORK SINGING TEACHERS' ASSOCIATION; ITS STORY

Price \$2.50
A record of agreement by famous teachers on essentials in voice teaching.

THEODORE PRESSER CO

1712-1714 Chestnut St., Phila., Pa.

Everything in Music Publications

THE ORGANIST'S ETUDE

Edited for July by
HENRY S. FRY

Dean of the Pennsylvania Chapter of the American Guild of Organists
IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT
"AN ORGANIST'S ETUDE" COMPLETE IN ITSELF

MANY A young organist, no doubt, has been frequently confronted with the problem of adapting suggested registrations to the instrument at his disposal, often a two manual or limited resources. Even though the instrument may be one of fairly good size the securing of desirable results is still somewhat of a problem.

To help solve this difficulty, we suggest as a basic idea that more attention be paid to the tone quality suggested than to the manual specified. Often a better balance may be secured by using the suggested tone-colors on another manual than that specified. Then, too, all composers are not equally gifted in the matter of suggesting the most effective tone-colors nor in the interpretation of their compositions, and the player whose ideas along these lines may be better than the composer's is justified in changing registration and interpretation, although changing of notes in original organ compositions cannot be advocated. These changes do not imply ego on the part of the player since all are not talented in the same direction. Care must be exercised on the part of the young inexperienced organist that improvement is really made by each change.

For practical purposes we shall give some illustrations of adapting suggested registrations to instruments of limited capacity.

In an arrangement for organ, by Frederick H. Griswold, of the beautiful *Choral-Finale* from Bach's Cantata, "Jesus nahm zu sich die Zwölfe" (entitled "The Walk to Jerusalem"), the following registration is suggested:

Swell or Choir 8'
Great 16' and soft 8'
Pedal 8'

Many organs are not equipped for this registration. Comparatively few of the smaller instruments have a 16' stop on the Great, and of course some do not include a 16' even in the Swell. Therefore in such cases to get the 16' effect we must resort to the pedal. This means that the melody of the Choral (the new left hand part) to be sufficiently prominent. When an organ is equipped with a Swell Bourdon 16', but an appropriate 8' stop is lacking in the Pedal for the Choral melody, the Swell Bourdon may be used for both hand parts, the right hand playing one octave higher than written. A suitable stop for the Choral melody may be drawn on the Great organ and coupled to the Pedal.

As another illustration, in *Romance in C*, by Frederick Maxson we find the following:

Ex. 1

In order to adapt the number to our

limited resources it should be played as follows:

Ex. 2

with this registration:

Pedal 16'
Swell or Great 8'

and a combination of 8' stops on the alternate manual that will permit the melody of the Choral (the new left hand part) to be sufficiently prominent. When an organ is equipped with a Swell Bourdon 16', but an appropriate 8' stop is lacking in the Pedal for the Choral melody, the Swell Bourdon may be used for both hand parts, the right hand playing one octave higher than written. A suitable stop for the Choral melody may be drawn on the Great organ and coupled to the Pedal.

As another illustration, in *Romance in C*, by Frederick Maxson we find the following:

Ex. 3

with directions, "on a two manual organ play the two treble parts on the Swell or omit to *Piu Mosso*." Neither of these alternatives are absolutely necessary on a two manual instrument if a suitable 4' flute is included in the Great organ. All that is necessary is to play the part for the left hand on the Great organ (4' flute) an octave lower than written, the right hand playing the notes on the Great as indicated as well as playing the melody on the Swell. This illustration also applies to a similar treatment in the well-known *Andantino in D flat* (No. 1) by Lemare.

Registration

In the *Andante Cantabile* from Widor's "Fourth Symphony" we find included in the suggested registration the following: R (Swell) Voix Celeste; P (Choir) Flutes 4' and 8'. In the 20th measure we find the following:

Ex. 4

*R = Recit. (Swell)
**P = Positif (Choir)

Since in most American organs the Clarinet is included in the Choir organ, in these measures we should play the Swell part on the Choir Clarinet (it having been drawn in the first registration instead of suggested Flutes 4' and 8') and, changing the Swell from Voix Celeste (the first registration) to Flutes 4' and 8', play the Choir part on the Swell. Later it will be necessary to restore the original Swell registration, Voix Celeste and the Choir Flutes 4' and 8'.

In *Dreams* by R. S. Stoughton we find registration calling for Choir Vox Hu-

mana with accompaniment on the Swell. Since in many organs the Vox Humana is included in the Swell organ instead of the Choir we of course should draw Vox Humana in the Swell and, in order to adhere to the manuals specified in preference to drawing some other stops on the Choir. In this event we should, of course, resort to the Great or the accompanying stops.

As an illustration of an instance where the resources of a three manual organ may be used in a composition registered on two manuals, in "Wedding Chimes" by Chin Faulkes, in the middle section (Oboe) we find the direction "add Sub-Octave off." Where a three manual organ is available and the Great organ is not being used, many of the suggested registrations may be utilized to save a change of registration at the point mentioned, by using the stops drawn, but with Swell to Great and Swell to Great 16' couplers on. This will necessitate a change of manuals instead of a change in registration. In this instance the directed change in registration is easily accomplished, and therefore the added convenience of using the Great organ is not so important. Please give the illustration as an example of what may be done. When the later direction "Sub-Octave off" is reached, a change of manual is again all that is required.

Proper registration on any instrument must be made a matter of experience, study and the physical act of drawing the stops and so forth must be practiced as conscientiously and faithfully as possible in playing of the notes.

Descants

MANY ORGANISTS and choir-masters who do not have the advantage of highly trained choirs are not aware, perhaps, of a comparatively simple means of adding interest to the musical portion of the service possible for less and more highly trained choirs alike, namely, the singing of descants. Some idea of this useful device may be obtained from an outline given herewith and based on the Preface (by H. G.) to "The Descant Hymn-tune Book" by Geoffrey Shaw (a collection of descants on a number of hymn-tunes). Another book along these lines is a "Book of Descants" by Alan Gray.

Recent years have seen in church music a widespread revival of methods and material from the past, in some cases from the remote past. Striking instances at once come to mind of the increased interest in plainsong in its purest forms—the collection and editing for practical purposes of the church music of the Tudor and Elizabethan periods and a growing appreciation of the beauty of unaccompanied singing. But these revivals, in the nature of things, can affect only a small number of churches. The use of plainsong, for example, is not possible everywhere; the polyphonic masterpieces of Byrd and Gibbons can be sung only where there is a well-equipped and

highly trained choir. And unaccompanied and four-part singing, even of the simple music, calls for a choral balance and efficiency not always available. Happily, one of the most popular and simplest results of the use of the descant, is of such a nature that it can be undertaken successfully in any church where a few capable voices are available. Nor is its vogue confined to churches. In many schools descants are being applied to national and folk songs.

Historians differ as to the original precise meaning of "descant" and a hundred term "faux-bourdon." Precise signification varies with certain countries and composers. To-day, however, "descant" is generally understood to be a part-theme sung against the melody of a hymn or song, while the term "faux-bourdon" is applied to a harmonized setting (in four parts) in which the melody is given to the tenor.

Of the two forms, descant seems more generally used than faux-bourdon, chiefly because it calls for less choral means. In order to give faux-bourdon its full effect, the singing must be unaccompanied—a risky expedient, since the treble, alto and bass parts may differ, even slightly, from those which singers know practically by heart.

ACCESS MUSIC

in Music is easy—it
ely the adding each
each month, a little
knowledge, a little more
rough properly direct-
y and training. Thou-
of good musicians are
g still—are "in a rut"
use they have gone as
their training in music
mit.
your case? If so, then
tution is a simple and
e. More money, great-
ognition, higher posi-
re ready and waiting
u, just as soon as you
dy for them.

LET US HELP YOU
years this great Musical
ation has been helping am-
usicians help themselves.
ds of letters from enthusi-
ents and graduates testify
reat value and profit of our
training.

spare time, right in your
me, and at a trifling cost,
gain a musical training
ll be the best and most
e investment you have
de.

FOR FULL DETAILS SAMPLE LESSONS —FREE

re really ambitious to suc-
music; if you have faith in
, by all means clip the cou-
send it back. We will send
details of our wonderful
tudy Method of musical
and also a number of
lessons from the course
Send today.

Extension Conservatory
Department B-69
ey Ave. & 41st Street
Chicago

Extension Conservatory
Department B-69
ive. & 41st Street Chicago
nd me free and without any
full details of your remark-
ne Study Method, and also
ssons from the course I have

Harmony
 Advanced
Composition
 History of
Music
 Choral
Conducting
 Pub. School
Music
 Voice
 Organ
 Guitar
 Mandolin
 Banjo—
5 String
 Tenor

State.....

A Striking Effect

DESCANT IS by far the easier of the two methods, because the men of the choir have merely to sing the hymn melody with little or no extra practice on their part. Descant is also the more effective as it allows of greater freedom not only in the treble counter-theme but also in the organ part. In fact, there appears to be no device in choral music that yields so striking a result in return for so little trouble.

The chief object of the use of descant is the embellishment of hymn-singing and the provision of relief in long hymns. The principle of decoration in music is pretty much the same as in the ordinary affairs of life; it must never be overdone. Better too little than too much. So, in a hymn of four or five verses, one descant verse will generally be enough; in six or seven verses two may have the descant; and no hymn however long should be given more than three or four. Obviously, the text of the chosen verse or verses should be of a type that calls for such special treatment. Thus, when a short hymn ends with a doxology but contains no other verse of marked character, we should use the descant for the last verse and no other. In a somewhat longer hymn, with no especially important verse apart from the doxology, the descant may be used also for the middle verse, with a somewhat quieter treatment. In hymns with a refrain or with a strongly marked second half of a verse (or even an outstanding line) the descant may be applied specially to those portions as well as to the final verse.

Occasionally, when a big body of tone (the men of the choir and congregation) is available for the hymn melody, and the trebles are first rate, a descant verse should be sung unaccompanied. In a resonant building the effect of the tune and counter-theme without organ is very fine. Moreover, the method adds one more to our stock of varied treatments of hymns—the chief justification for descant and *faux-bourdon*.

Generally it will be advisable to give the descant to all the trebles. But when the choir is very large, or when the descant is of a nature to lend itself specially to such treatment, a section of the trebles may sing the descant, the remainder joining the rest of the choir and congregation in the hymn melody.

When the settings are sung in Schools and Training Colleges the voices may be divided into "descant" (high) and "melody" (medium and low) sections. The ac-

companiments, though written for organ, are so designed as to be easily adapted to the piano.

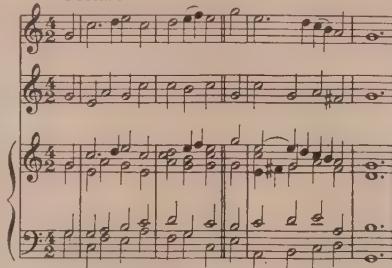
Tact Required

THE INTRODUCTION of any new feature in church music, especially when it affects the congregational side of the service, calls for some tact and preparation. Experience shows that congregations as a rule welcome descant, but a certain amount of opposition may arise unless the principle is explained and the method given a few minutes' preliminary trial. An occasional congregational practice, at which some at least of the choir should be present, will enable the people to appreciate this delightful addition to familiar hymn-tunes and will ensure their being able to do their part in the singing of the tune. At each preliminary practice, of course, it should be made clear to the congregation that their singing in descant verses must be in unison.

There remains to be mentioned a further and very important use to which descant settings may be put. On many occasions the unison singing of a large body is the only method possible—for example, in services and meetings at which no mixed choir, nor choir of men, is present. At such times variety must be supplied by the organ, and for this purpose nothing could be better than the organ part of descants. When used as varied accompaniments they may be employed rather more liberally than in the usual form, because against a big unison body their effect will usually be harmonic rather than melodic and therefore less noticeable.

This information taken from the book we have already mentioned will give the reader some idea of descant, but since interest may be enhanced by a practical illustration

Descant



we quote the first two lines of the well-known tune, St. Anne, giving the descant, the melody and the accompaniment.

A Reaction

DURING the last few years there has come a reaction that is of much benefit to the tonal balance of the modern organ. Some twenty or more years ago there began a movement on the part of some of the organ builders to reduce the number of the higher pitched stops and depend on octave couplers for brilliancy, a practice which has a tendency to destroy the tonal balance. The writer recalls an instance in which a well-known organist wondered whether it would be satisfactory to have an instrument consisting entirely of 8' stops. Another organist suggested having an instrument composed of sufficient 8' stops to furnish the required capacity of the organ and unify them all! What the effect would be when all stops were used, especially in the case of a large instrument, might better be left to the imagination than to experience.

In a recent instrument which the writer was called upon to examine—although a good-sized three manual—the only real stop to give brilliancy was the Octave in the Great organ, a unit from the Great organ Second Open Diapason 8' which was also used for the 16' Open Diapason

of the Great organ. Since this organ contained no general pistons (which would have permitted the "setting up" of selected stops for the Full organ) the only means of a quick change to full organ was by means of the Crescendo pedal or the misnamed *sforzando* pedal both of which included the 16' couplers and made the Full organ ensemble very unsatisfactory.

We also recall some years ago organ builders using the argument against competitors that the competitor's specification included these higher pitched stops which cost less. While this was true, and, in cases in which the number of pipes was made the basis of selecting the builder, reacted to the disadvantage of the builder who furnished more 8' stops, yet the appearance of these stops in an otherwise well balanced specification was to be commended.

However, since there has been a reaction in the right direction we hope that the day for the production of dull organs, or for brilliancy that throws the tonal balance out of adjustment, is past. Churches and other institutions installing new organs (Continued on page 525)

NEW Opportunity for PIANISTS and ORGANISTS



NOW you can profit in a big way from your knowledge of piano or organ. Sensational growth in popularity of Piano Accordion opens up a new field for you. Same keyboard as piano. You master it quickly. Then reap the rewards. Accordionists wanted everywhere—in orchestras—for vaudeville and radio programs—and to teach this popular instrument to others.

WRITE FOR FREE BOOK

Soprani is the acknowledged leader among the world's finest Piano Accordions. Superb in tone; light and easy to handle. Superior in construction and durability. Models to meet all needs. Some priced as low as \$30. Easy payments if desired. Write today for free book and full information.

SOPRANI, INC.

Dept. 701, 630 S. Wabash Ave., Chicago

SOPRANI
—INC.—
OF NORTH AMERICA

SEND FOR FREE BOOK

AUSTIN ORGANS

A list of cities and churches and orga-
gans will surprise the buyer in
realization that Austin organs stand pre-
minent among the most discriminating
purchasers. The famous large Austins
are heralded throughout many sections
in churched and concert halls. This is
true of all parts of the country. Smaller
instruments are to be found in numerous
proportion all the good qualities that
distinguish the larger installations.

The utmost care is given to organs of
whatever size and dimensions and as far
as they extend in registration they show
the like excellency. Even greater proportion
of impression has been made at
times with instruments of smaller scope.

AUSTIN ORGAN CO.

165 Woodland St. Hartford, Conn.

VERMONT KNAUSS SCHOOL OF ORGAN PLAYING

210 North Seventh St. Allentown, Penna.

Two and three manual modern electric action organs available.
for lessons and practice. Part Scholarships available.

CHURCH and CONCERT: Catalogue E2
THEATRE: Catalogue E



Faust School of Tuning

STANDARD OF AMERICA
ALUMNI OF 2000

Piano Tuning, Pipe and
Reed Organ and Player
Piano. Year Book Free

27-29 Gainsboro Street
BOSTON, MASS.



"ACH, DER OLD HORN AIN'D VOT SHE
USTER PE."

BANDS AND ORCHESTRAS

(Continued from page 477)

and apathy of leaders, teachers and instrumentalists, it is no wonder that these instruments are not more generally used.

We must not forget that such conductors as Sousa, Goldman, Clarke and a few others have continually tried to introduce these instruments into their instrumentation but have invariably met with great difficulties in securing players of ability.

Fortunately, I have met with some success in getting outstanding players in my band. Mr. R. Magnant who was for some twenty years with our esteemed confere, Lieutenant Commander Sousa, now occupies the first alto clarinet chair in my band. My bass clarinet player is a graduate of the Paris Conservatory.

All will benefit by the rehabilitation of the alto clarinet, the better use of the bass clarinet and the introduction of the contra-bass clarinet.

Music and Mathematics

By HOMER E. WILLIAMS

TINDALE
Music Filing Cabinet
Needed by every Musician,
Music Student, Library,
School and Convent.
Will keep your music orderly,
protected from damage, and
where you can instantly
find it.
Send for list of
most popular styles
TINDALE CABINET CO.
40-46 Lawrence St.
Flushing, New York

MUSIC is a strange phenomenon. It is an art that appeals primarily to the emotions, yet it is builded on the firm rock of mathematics. As Du Maurier, in his novel, "Peter Ibbetson," says, "The hardened soul melts at the organized vibrations of the trained larynx, a metal pipe, a reed, a fiddle string—by invisible, impalpable, incomprehensible little air waves in mathematical combinations, that beat against a tiny drum in one's ear. And these mathematical combinations have existed forever."

That Golden Day
JUST FANCY a band with a complete section of some twenty B flat sopranos, two altos, two basses and two contra-bass clarinets. The benefits to accrue from the inclusion of these instruments are:

Firstly: The composers having fuller scale of timbre and color will soon find themselves tempted to write more for the band, whereas formerly they were discouraged by meager instrumentation.

Secondly: The makers of instruments will discover a newer field with greater possibilities for added research, improvements and discoveries.

Thirdly: The editors will see the possibilities and advantages of writing about and explaining these instruments.

Finally: Performers will have wider opportunities for engagements which will, in turn, spur them to artistic achievements.



YOU will be doubly welcome every where when you learn to play a Conn. Chances to join a band or orchestra, to teach, to play in a band, etc. Conn is the choice of Sousa and the world's greatest artists. Easiest to play. Recommended to beginners for quicker progress.

FREE TRIAL, EASY PAYMENTS
on any Conn. No matter which band or orchestra instrument interests you most, Conn will send you a special booklet on that instrument giving valuable facts.

C. G. CONN, Ltd., 713 Conn Bldg., Elkhart, Ind.

CONN
World's Largest
Manufacturers of
BAND INSTRUMENTS

Write for, FREE BOOK
Mention Instrument

LEARN PIANO TUNING AT HOME

Our new Thermometer makes it easy. Earn \$10 to \$20 a day. Piano Tuning offers unusual opportunities for making extra money.

Funkie of Iowa writes: "Plenty of work. Your Treatise on Getting Business is a winner."

CAPITALIZE YOUR ABILITY
Reide of New York City says: "The section on Player Piano in your excellent course is a veritable encyclopedia."

Write today for FREE BOOK "WINNING INDEPENDENCE"

BRYANT SCHOOL 14 BRYANT BLOCK
AUGUSTA, MICH., U.S.A.

PIANO JAZZ
Ultra modern Piano Jazz taught by mail. Notes or ear. Easy rapid lessons for adult beginners. Also Self-instruction system for advanced pianists. Learn 358 Bass Styles, 276 Jazz Breaks, hundreds of Trick Endings, Hot Rhythms, Sock, Stomp and Dixie Effects; Symphonic and Wicked Harmonies in Latest Radio and Record Style. Write for free Booklet.

Waterman Piano School, 1836 W. Adams St., Los Angeles, Cal.

JAZZ Axel Christensen's new Instruction Book gives a complete course in Modern Piano Playing, breaks, fills, etc. Sent postpaid for \$2.00. Teachers wanted where we are not represented. AXEL CHRISTENSEN SCHOOL OF MUSIC, 750 Kimball Building - Chicago

RAYNER-DALHEIM & CO.
MUSIC PRINTERS
and ENGRAVERS
CANY PUBLISHER OUR REFERENCE
~ ~ ~ WRITE FOR PRICES ~ ~ ~
2054 W. LAKE ST. CHICAGO, ILL.

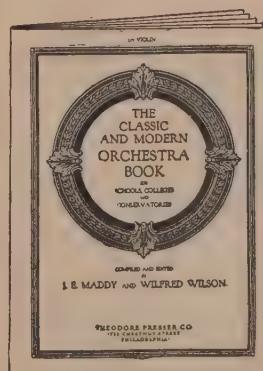
EVERYTHING IN MUSIC PUBLICATIONS
Our mail order service is prompt and accurate.

Teachers' needs given special attention.

THEODORE PRESSER CO. Philadelphia, Pa.

AN EASIER Way to Popularity
PLAY your way to favor with a sweet-toned, easy-playing Pan-American. You learn popular music quickly. Fun, popularity, increased income! Choose any instrument—Pan-Americans are the only complete line of nationally-advertised, factory-guaranteed, moderately-priced instruments made. **Free Trial** write for literature; mention instrument.

PAN-AMERICAN
Band Instrument and Case Co.
708 Pan-American Bldg.
Elkhart, Ind.



New Orchestra Collection....

CLASSIC AND MODERN

CHESTRA

BOOK

SCHOOLS, COLLEGES AND
VATORIES

and Edited

MADDY

RED WILSON

Parts, 50 cents each
Piano, 75 cents

compilation of 12 ambitious and brilliant numbers suitable for concert and exhibition use. The arrangements are for competent performers, in no instances difficult for a well-trained group.

UMENTATION IS—First Violin, Second Violin, Third Violin (Viola), Violoncello, Bass, Flutes, Oboes, First Clarinet in B Flat, Second Clarinet, Bassoons or E Flat Baritone Saxophones, E Flat Alto Saxophones, C Melody (C Melody), B Flat Tenor Saxophone, First and Second Horns in F, Fourth Horns in F, First and Second Horns in E Flat (Altos), Third and Fourth Horns in E Flat (Altos), Cornets in B Flat (Trumpets), First and Second Bass Trombones and Tuba (Third Trombone), Drums, Timpani, Piano.

THEODORE PRESSER CO. 1712-1714 CHESTNUT ST. Philadelphia, Pa.
ail Service On Everything In Music Publications—World's Largest Stock

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S ETUDE" COMPLETE IN ITSELF

Improvement By Use

IN a recent article I discussed the effect of much and continuous use on the tone of the violin, and discussed the theories of violin authorities on the subject. Much interest seems to have been created by the discussion. Among other communications which have been received is the following from a reader of the ETUDE, who details the results of his actual experiments. He writes:

"Quite a while ago, an excellent article appeared in THE ETUDE, regarding the improvement of violins by playing on them. After reading the article I experimented quite a good deal that way. I tried several violins one of which had a less heavy "G" and "D" than the others in my possession. I was in hopes of bringing the weaker toned one up to the breadth, depth and strength of the rest of the violins. I was to some extent successful, but not wholly so.

"My method was first to play the "D" string for fifteen minutes by itself, playing whole pieces on the "D". Then I played the "G" for fifteen minutes, playing whole pieces on the "G" in all positions. I next played both the "G" and "D" together, in chords of every kind, in every position.

"I did this every day for several weeks. This gave each day the "G" as well as the "D" a total of one half hour's playing. That is, each the "G" and "D" had fifteen minutes by itself as well as fifteen minutes with the other string named, making a total of thirty minutes solid playing on the two, the "G" and "D". Of course I played in the regular way, too.

"All the notes seemed to improve but the open "G" string, and the note one octave higher (the G on the second line, played with the third finger on the D string). What is wrong about this procedure, and what method of playing can broaden, deepen, and make more powerful the open "G" and the G one octave higher?

"Will playing double stops result in as great improvement as playing one string by itself? What string should be played on to effect the greatest improvement?"

Where Science Has Not Yet Gone
ICAN only inform our correspondent that nothing has been definitely proved in regard either to how much improvement can be effected in the tone of a violin by constant use or the best method of bringing this about. There is a great difference of opinion on the subject among violin authorities. However, one thing is certain. The great majority of violinists believe that if a new violin or one which has not been played on for some time is practiced on daily for an hour or more a vast improvement in its quality and sonority will be noted within the space of a year or two. English violinists call this "playing in" a violin.

I have frequently known of cases where a student who had just purchased a new violin would lend it, for a year or so, to some good violinist for him to play on

if he would consent to do so. I have even known of instances in which the owner of a new violin would actually pay a certain sum monthly to a good professional (usually an orchestral violinist) in the hope that his continual playing upon the violin would improve it. And it usually did.

In a wide experience as teacher of the violin, I have had the opportunity of noting the effect of continual playing on pupils' violins. Sometimes the improvement is very marked and sometimes comparatively small. One thing I have always noted is that the improvement has always been the greatest in cases in which the pupil has a fine large sonorous tone and plays in excellent tune. In the case of pupils with a weak, scratchy tone, that is, pupils who continually play falsely and badly out of tune, the improvement would be either very slight or none at all. In some such cases the violin seems rather to deteriorate than improve. I recall cases of several talented, brilliant pupils who had cheap violins (\$25 or so). In the beginning the tone of these violins was somewhat rough, unsympathetic, and lacking in sweetness and sonority. After two hours' daily playing for a year or so, the improvement in certain cases was more apparent.

Various Suppositions

JUST WHY this should be so has never been definitely ascertained. One authority is of the opinion that the continued

vibration of the strings produces a definite change in the fibres of the wood of the violin, causing the tonal properties to be very much improved. It is definitely known that the heavy pounding and jar of heavy locomotives and trains, if long continued, changes to some extent the fibrous structure of steel rails on a railway and the steel beams of bridges. If such a thing is possible in the case of steel, why should not constant vibration have a like effect on the fibrous structure of wood?

Experience has proved, however, that violins made on the wrong principles of construction, out of badly selected wood and crudely finished, will not become better no matter how much they are used. Such violins can be sawed on until doomsday without showing a speck of improvement.

The German violinist, Otto, probably did more experimenting with the effect of use on violins than any violin authority or musical scientist. In Otto's "Treatise on the Violin," published a number of years ago, he stated he had found that practicing chords in a systematic manner, instead of general playing of exercises and pieces, was more effective in improving the tone of a violin. He recommended practicing fifths up and down the strings, as the quickest and surest method. He states in his book that, while studying the problem, he reasoned that, since the violin is tuned in fifths, fifths would probably do

the work best. He resolved to idea, and took an ordinary, violin, with little sonority and drew the bow at full length, back and forth, on the chord for a half hour daily

Ex. 1



At the end of that time he his theory seemed to have successfully, for not only did notes (A flat and E flat) chord sound more sonorous, and of better quality, but also a whole seemed improved in quality. He then set out to the notes of the violin in the inner by practicing them in fifths and in all the positions from a half hour to an hour process. He played the chords following them up chromatically following manner, each being a hundred times:

Ex. 2



After all the chords in fifths position had been completed, the fifths on all strings in the

Herr Otto claimed that the in the violins he treated by was remarkable. He gave instances in which several treated had been sold for times the price which had been them by good experts before "ment" had begun and advised owning violins which were off had been played on very lit this method of treating them mitted the fact that general exercises and pieces helped a to some extent, but believed results of his experiments, that working over the violin in fifths was much more rapid and

As I have observed above, n been actually proven in regard rovement made possible by the use of violins, since not enor menting has been done by comp ators. It is hoped that violinical scientists will give more this subject, so that definite proven rules can be worked o proving the violin by use.



TRAUMEREI

"First of all, as regards the violin, or any other stringed the student should always rem music comes first and then the that the instrument is only a expressing the musical thought

Mass Production of Violins

ED STATES, by mass production, automatic machinery, and imports, has given us the dollar value of the \$500 auto, together with other things, once high-priced and comparatively cheap. American makers are now applying mass production to the manufacture of cheap grades

so I talked with a representative of a violin factory in a central Ohio town. This is but one of many such factories turning out large quantities of violins they sell at wholesale for a very low price of three dollars. They make a fair profit on them. The man said, "We are making a good part of the cheaper grades of violins at our factory, also some guitars. We make not only the violins, but the finger-boards, pegs and all the trimmings, in fact, but the strings. See traveling men on the road selling these violins to the music schools which are operated by this method. A term of lessons is given with the violin, at a fixed price.

Our cheapest grade of violins is three dollars each, wholesale. These present a neat appearance and are put up ready for playing. The parts of the violins are graduated from solid blocks of wood. That does not consist of thin sheets of wood, cut into shape through moisture, as is the case with many cheap violins. How do we do it? The automatic machinery, such as that turning out vast quantities of all kinds formerly made by

wood are fed into ingenious machinery made for the purpose, fairly well graduated tops and various parts of the violins, and the violin goes down the line being added at a time, until it is ready for playing. This is very much the same as that in the large automobile factories where the machine goes down the line having parts added in logical order. One adds one part, another adds another, and so on. Some one

is ready for every detail, some one who can do it most quickly and in the best possible way. This system saves an enormous amount of time both in the manufacture of autos and of violins."

During the past hundred years Germany has been the leader in the production of the cheaper grades of violins, whole villages being given over to this trade. Large quantities of cheap violins have been made also in Austria and France, and lesser numbers in the other European countries. During the recent world war, when the export of violins from Germany was largely discontinued, Japan jumped into the breach and began to manufacture cheap violins and other stringed instruments. The Japanese did wonders, considering the short time they had been at work, but they could hardly be expected to compete successfully with a musical country like Germany which had been making violins for over one hundred years. The war over, Germany and France got back their violin trade, and the Japanese found they could not hold the markets. So they gave up violin making, and the trade is all but extinct in Japan at present.

From the present outlook, the extensive manufacture of cheap violins in the United States will cut steadily into the trade of Germany, Austria and France. It is likely that American violin makers will soon be supplying a large part of the trade of the United States, as well as that of many other nations.

Of course it must be understood that a violin which sells for only three dollars wholesale can hardly sound like a genuine "Strad," but it can at least be played on, and it is possible to learn on it. The possessor of such a violin acquires a taste for the art, and will soon be in the market for a more highly priced violin.

The production of cheap violins means much for the future of the art of violin playing. Make a thing cheap, and you make it popular, because it is in the reach of the great mass of the people. The introduction of public school orchestras and class instruction in violin playing has resulted in a growth of violin playing in the United States unparalleled in the history of music. The production of cheap violins will still further speed this growth.

Little Hints

RENTENT writes that the hair of his violin is unaccountably bunched near the point, in a condition something like that of round cord a quarter of an inch. Near the point the hair remains as wide as it was when the violin was purchased. He is puzzled as to what to do and wishes to know whether the hair will have to be re-haired.

It is a delicate bit of mechanism, with several parts which are liable to disorder. No doubt what has this particular case is that the wedge which is inserted where the hair is bunched is not properly made. The nut and which keeps the hair in place has come out, causing the hair to be shaped like a large flat wedge.

Often bring their bows to the repairer, and I whittle out

a little pine wedge the width of the nut, pressing it into the nut and spreading out the hair. It takes quite a bit of experience to make a wedge just the right width to spread out the hair fully and the right thickness to fit the nut so that there is no danger of it slipping. When they are properly made and fitted in wedges rarely come out. The point in having the hair spread out to its proper width by this little wedge lies in the fact that otherwise it is impossible to obtain a good, clear tone of sufficient volume.

By examining a bow in good playing condition the violinist can see how the wedge is fitted in. Any person who re-hairs bows can put one in for a trifling charge, or, if the violinist is handy with tools, he can learn to put one in for himself.

mental attitude plays an important rôle, not only in violin interpretation but in technical problems as well. If the pupil forces the tone, as often happens, it is advisable, of course, to explain why he does so, the physical cause of the trouble, and even more effective to suggest that the violin is unable to "breathe" under the bow, that it cannot "sing" if the strings are not bowed down, any more than a singer could if some one were sitting on his chest. The tone should be "pulled" or "drawn" out, not "squeezed" out.

—ALEXANDER BLOCH.

SPECIAL INTRODUCTORY OFFER!

THE ETUDE MUSIC MAGAZINE

3 Issues for 35c

JUNE, JULY AND AUGUST NUMBERS

NOW you can introduce your friends to THE ETUDE for THREE MONTHS for the extremely small sum of 35c. Think of it! For less than half the regular price we will send the brilliant June, July and August issues to anyone not already a subscriber. Here is a welcome opportunity to share your enjoyment of THE ETUDE with as many of your friends as you wish—for only a few cents each.

An Opportunity For Teachers To Introduce THE ETUDE to Students

"MY pupils are all regular ETUDE readers" is the boast of many a successful teacher. By accepting this trial offer for your pupils, you can prepare the way to make YOUR class 100% ETUDE readers. Coming during the Summer interval, THE ETUDE will help maintain the musical interest of your pupils and create enthusiasm to resume study in the fall.

Act Quickly! This Offer Will Soon Expire!

Send 35c TODAY To

THE ETUDE MUSIC MAGAZINE

Theodore Presser Co., Publishers

1712-14 CHESTNUT ST., PHILA., PENNA.

AUGUST GEMÜNDER & SONS
VIOLINS OLD AND ALSO
NEW OUTFITS
Makers of World Renowned
"Gemunder Art" Violins.
Send for Free Catalogs.
119 West 42nd Street, New York
America's Famous Violin House.

FERRON & KROEPLIN
ESTABLISHED 1895
Rare Old and New Violins
Artistic Repairing
Kimball Hall, 306 S. Wabash Ave., Chicago

MUSIC PRINTERS
ZABEL BROTHERS CO. INC.
5th St. and Columbia Ave., PHILADELPHIA, PA.
ENGRAVERS AND LITHOGRAPHERS
Write to us about anything in this line
SEND FOR ITEMIZED PRICE LIST
The Music Supplement of this Magazine is Printed by Us



THE MUSICIAN HAS TROUBLE WITH HIS DOMINANT FIFTH

Sherwood Music School

Founded 1895
by
Wm. H. Sherwood

Thirty-five years of LEADERSHIP

among American conservatories
in the training of

Concert and Radio artists, opera and
oratorio singers, and accompanists.

▼

Teachers of music, dramatic art and
dancing.

▼

Public school music teachers and
supervisors.

▼

Church, theater, and radio organists.

▼

Orchestra and band conductors and
players; choral conductors.

▼

Composers and arrangers.

Radio and Vitaphone

Special Department for training Radio
and Vitaphone Artists and Radio
Announcers, utilizing elaborate
electrical equipment.

Scholarships

Series of Scholarships in Piano,
Voice, Violin and Organ awarded
annually by Alumni Association.

Financial Aid

Advanced students may help defray
expenses by teaching in our 35
Chicago Neighborhood Branches, as
soon as qualified. Write for details.

Faculty of 150. Courses lead to Certificates,
Diplomas, Degrees, Dormitory, Symphony
Orchestra and Band. Annual series of 150
recitals and concerts affords frequent
opportunity for public appearances; students
with outstanding talent chosen for important
appearances as soloists with Sherwood Sym-
phony Orchestra. Three-, and four-
manual practice organs. Moderate rates of
tuition.

Your request for a Catalog will be
welcomed. Please mention the Etude.

Address

Sherwood Music School
Fine Arts Building
410 South Michigan Avenue
Chicago, Illinois

VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name
and address of the inquirer. Only initials, or pseudonym given, will be published.

Stainer.

Rev. W. M. C.—The odds are overwhelmingly against your violin labeled "Stainer" being genuine, as there are such vast numbers of imitations. The same might be said about your bow, which is stamped "Tourte." Tourte was the greatest bow maker of all time, but his bows have been imitated to an enormous extent. Tourte bows, when genuine, sell for several hundred dollars apiece, according to quality. Written descriptions of old violins and bows are of absolutely no use to the expert, in judging whether or not these articles are genuine. The appraiser must actually see the instruments. 2—Stainer violins are not as valuable as the best violins by the Cremona makers, and their cost has not gone up like that of the Cremona instruments. I do not think they are increasing in value much, if any, at present. 3—Jacobus Stainer (1621-1683) was the greatest violin maker of Germany. THE ETUDE for June, 1925, published an extended article on Stainer and his violins. 4—Before you try to sell your violin, it would be best to submit it to an expert and get a certificate from him as to whether or not it is genuine and what it is worth.

Obscure Maker.

E. E. B.—Sorry I can find no details concerning the violin maker about whom you inquire. He is evidently a modern German maker or manufacturer. Possibly a violin dealer or one of the large importers of musical instruments could furnish the information. There are thousands of violin makers scattered over the world, only a few of whom have more than a local reputation.

Amati and Stradivarius.

Miss J. De Y.—There are several hundred of the violins of Stradivarius and Amati in existence. Exactly how many there are no one knows, as they are scattered all over the world. Some are in the hands of rich collectors, a large number in the bands of professional and amateur violinists and a great many in the hands of dealers in old violins. A few are in public and private museums. Professional concert violinists prefer to use the violins of Stradivarius for their public playing, very few Amatis being used for that purpose. In fact, I cannot recall any present-day violinist who uses an Amati for playing in public. Among the most famous violinists, now deceased, who owned and used Strads in their public performances were Sarasate, Joachim, Wilhemj, Remenyi and many others. Among the present-day concert violinists who are the owners of Strads are Mischa Elman, Jascha Heifetz, Albert Spalding, Francis Macmillen, Eugene Ysaye, Fritz Kreisler, Willy Burmester, Efrem Zimbalist, Eddy Brown and many others. 2—Two of the largest collections of old violins in the world are those of the Rudolph Wurlizer Company, New York, and Lyon and Healy, Chicago. These collections contain many fine specimens of the violins of Stradivarius and of Nicolo Amati.

Höfner.

Mrs. W. T. C.—The violin bearing the "Höfner" label is possibly an old German violin, but I can find no record of the maker. The other violin would be classed as a "modern" violin. These latter violins sell for from \$50 to \$150 at retail. The wholesale price would be about half that figure. I could not possibly assist you in choosing which of the two violins to buy, without seeing them.

Probably Genuine.

M. L. B.—Joannes Keffer, violin maker at Goysern (17...), was an obscure German maker, and no details are obtainable of his life and career. I find these violins listed at from \$175 to \$225 (retail price) in catalogues of American violin dealers. It is likely that your violin and the label in it are genuine, since violins by obscure makers are seldom counterfeited.

Rehairing Bows.

Mrs. R. N. H.—I do not know of any machine for rehairing violin bows. This work is done by hand and it requires much experience to do it well. Some violinists try to rehair their own bows, but most professionals take their bows to a good repairer. You will find complete directions for rehairing bows in the little book, "The Violin and How to Master It," by a Professional Player.

The "Prison" Fable.

Mrs. C. W.—The yarn about some of the violins of Joseph Guarnerius, the famous violin maker, having been made in prison is not given much credence by violin authorities. The tale goes that, when the luckless violin maker had been thrown into prison for some misdemeanor, the violin was constructed out of wood and material smuggled into him by a jailer's pretty daughter. It is generally believed that this story is in the same class as the George-Washington-and-the-cherry-tree tale and that of William Tell shooting the apple off his son's head, both of which are conceded by present-day historians as "fakes." The story about the "Prison Josephs" as some of the Guarnerius violins are called, makes good "press agent" stuff for the owners of such violins, and is often used in boasting concert artists.

Selling Old Violins.

E. M. Z.—THE ETUDE has no department for appraising old violins, but any large violin dealer can do the work for you. You can usually sell a fine old violin to a violin dealer in one of the large cities. Unless you go into the business I am afraid you will find it difficult to get customers for old violins, especially as you live in a comparatively small place. However, if you have many to dispose of, you might establish a mail order business and advertise them. Of course, buying and selling old violins is a business like any other.

Position Practice.

C. G.—As you are to make violin playing your profession, what you need at the present stage is a really good teacher to advise you in the matters which are troubling you. I cannot advise you definitely about your position work and the best position to use for any given passage without seeing the passages. From what you write you probably use the fifth position too much. You can learn shifting and the proper positions to use for certain passages by playing many sets of studies, scales and pieces, in which the fingering and position work have been marked by good violinists. Analyze the fingering and shifting as marked in such compositions and you will gradually learn to apply the principles of shifting and fingering to compositions which are not marked. Your teacher, when he marks your music, will explain why certain shifts and positions are used. Review Kreutzer, which you have studied, and try to understand the "why" of the fingering and shifting as marked in those admirable studies. 2—For sight reading, play a great deal of comparatively easy music at first, gradually advancing to the more difficult.

Gagliano Violin.

Mrs. S. F. G.—Alessandro Gagliano was a famous Italian violin maker who made violins at Naples (1640-1720). He was the founder of the famous family of violin makers of that name. His violins are valuable, but there are many imitations. The label you send is correctly worded. If you wish to know if your violin is genuine, you will have to send it to an expert, as no one can tell from a written description. The charge is usually about five dollars to examine a violin and judge whether or not it is genuine.

When to Shift.

K. S.—An experienced, thoroughly educated violinist is able to tell without the help of markings at what points it would enhance the beauty of a phrase to shift into another position or to use a portamento. A student in the earlier stages of violin playing does not know when to use this position work unless it is marked for him. Therefore he should study only the best editions of exercises and pieces, that is, those which have been carefully edited and fingered by first-rate violinists. If he is taking lessons his teacher should mark the music for him. By constant study of well marked music, he will gradually learn the principles of the art of violin playing and will instinctively acquire the knowledge of where to shift and what positions to shift to.

Latin Names on Labels.

G. E. C.—Nicolo Amati and Nicolaus Amatus were the same person. The first is the name given in Italian and the second is the same name translated into Latin. Many violin makers used the Latinized form of their names on their labels. 2. There are two ways of considering the number of positions on the violin, either seven regular positions, or, if you count the notes above the seventh position as belonging to regular positions, thirteen. In the thirteenth position the little finger would come on the note, G, four octaves above the open G string. This high G occurs in the violin solo, *Légende*, by Wieniawski and occasionally in other compositions. 3. All the positions are taught in conservatories, in the case of advanced pupils.

Modern Makes.

P. B. C.—THE ETUDE does not comment on modern makes of violins, cellos and other instruments made in large quantities for the trade, out of justice to its advertisers. The violins about which you inquire sell at retail for from \$20 to \$40, in the music stores. They bear a good reputation in the trade, for violins of this class.

Vibrate Mastery.

Miss V. C.—Many violin students learn the vibrato instinctively, without being taught. Others find great difficulty in learning it, even with a good teacher to show them how. I would advise you to get the little work, "The Violin and How to Master It." This has an excellent chapter on the vibrato and the best way to acquire it.

American Violin Makers.

G. D. B.—Any large advertising agency would be in a position to supply a list of American violin makers or could furnish information as to where such a list could be obtained.

MUSICAL BOOKS REVIEWED

Worship in Music

By EDWIN HOLLY HUGHES AND

It is good to discuss an art, to
with other arts. But even more
is the relating of art to something
of a nature distinct from art
to history, or, as in this instance.
The marriage between music and
certainly such a one as is made
for the union seems as beautiful as

On Sunday next, churches over
will be resounding with music
who make music at no other time
joyously singing. Literally millions
books are devoted to a merging of
religious utterance. Nor is the
religion the exception in this regard,
and the old Vedic worship consists
in praise of the Deity, in thanks
gifts from on high and in supplication.

"Worship in Music" (a title
elucidating than "Music in Worship"
to a fine interweaving of these
of human existence. The chapter
of "Worship" is technically instructive.
The chapters are illuminating and
inspiring.

204 pages.

Price, \$1.50.

Publishers, The Abingdon Press.

German Diction in Singing

By EVA WILCKE

Not only describing other vowel
parings them with their nearest
in English but also telling how
enunciated and what muscles are
the author systematically presents
the German diction, and, aside from personal
with her, her book furnishes one
means of obtaining instruction in
of the singer's study.

Illustrated by many diagrams.

150 pages.

Price, \$2.50.

E. P. Dutton & Company.

Music in the Junior High School

By JOHN W. BEATTIE, OSBOURNE M. RUSSELL V. MORGAN

Not so many years ago the public
school was but a dimly formulated
the adolescent, the boy or girl in
ition stage of development, brought
this now nationally accepted institution

Music in the schools was also
thought in embryo. An instructor
particular aptitude for music might
a few singing periods a week, or he
have been a teacher—one teacher
group of schools—who came around
month to give singing lessons. But
all haphazard and undirected as
with the ambitious prospect today
instrumental instruction, bands, choirs
and accredited courses in theory, etc.,
and harmony.

In the junior high school music
unique place in its application to the
cent mind. With this fairly new
till it has produced fruits abundant.
We see the rise of school
orchestras, of nation-wide
ditions in different phases of musical
of a general musical intelligence.

This book describes the seed
movement, where, in the work of
cents, music has assumed its greater
ance. In this book, too, are the
the gardening, for the nurturing
growth. The writers being engrossed
in it and being greatly aware
importance have expressed themselves
and with understanding.

Price, \$2.00.

250 pages.

Publishers, Silver, Burdett and Co.

Pawnee Music

By FRANCES DENSMORE

(Smithsonian Institution Bureau of
Ethnology, Bulletin 33)

Results of a search conducted
Skidi and Chautauqua Bands near
Oklahoma, this book gives much
Indians with the stories that came
forth. No clearer insight into
and character could be found than
pressions of dance, song and story
their subjects, guessing games, the
canoes and all the wealth of earth.

The songs were transcribed in
idom of staff and note by Frances
who has practically made her life
the lives of the Pawnee Indians.
of imagination shown forth are
conceived only by quite primitive
the same time, exceedingly interesting.
There is a song written by one who
he "heard some one crying and
the same time." Or, again, they
set to thoughts as delicate as those
The yellow star has noticed me
Furthermore it gave me a stand
feather,
That yellow star.

America has a civilization while
immediate physical wants. Yet
she is for things of the spirit. She
reach out to the pure beauty of
sons.

Pages: 129.

Price: 90c, cloth.

United States Government Print.

QUESTION AND ANSWER DEPARTMENT

Conducted By ARTHUR DE GUICHARD



DRESS OF THE INQUIRER.
ONLY INITIALS, OR PSEUDO-
NYM GIVEN, WILL BE PUBLISHED WITH QUESTION.

QUESTIONS WILL BE
ED IN "THE STUDY"
COMPANIED BY
LL NAME AND AD-

petative." Each of the pianoforte, frequent rather recondite questions I have been given what to be a "poser". "What is a?" I have searched all the could get hold of, including Dictionaries of Music but can. Will you please help me Anxious Enquirer, Connecticut

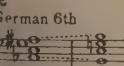
est of my knowledge and be-supposing it exists, is a mis-
a wrong translation. Mathematically there are twelve semi-tones
"octave-octave" should con-
tinue. This would not help, as are reckoned by the number
notes contained, inclusively—
the first and last notes, or
Therefore this definition will
going back to the old church
fifteenth to the middle of the
aries we find that their lowest
wanting in notes (keys) to
F# and G#, while the other
that the lowest note C
E. This lowest octave (?)
and for the pedals was
Octave (German) Octave re-
and Short Octaves (English),
"quarter" and the "short" may be
"quarter" is another question.

Chord Classification.
Enclosed excerpt from Wollen-
taged Banner



ord formed by Ab-D#-C-F#-C?
of any key, major or minor,
15-F#-D#? When played the
the dominant 7th of C# or
were the dominant 7th of C#,
instead of Ab and B# in-
and, if it were the dominant
would contain E instead of D#
of F#? Will you kindly ex-
Franklin, Louisiana.

periment is correct, with regard
ight be if written differently,
oint is to study the chord by
their right names. In order
will be seen that the third beat
tion should consist of Ab-C-
of the wrongly noted D#),
of the German 6th, in the

2
German 6th


second inversion of C, the
is while the Ab descends,
ly on the C.

Adolf von Henselt.
than that of von Lenz or
in A. M. Diehl in some num-
ician?" 2. How is Henselt
a pianoforte pedagogue?
considered as being better
than or their equal, or just
to serious piano students
rane through the Etudes of
the Church Cramer. (You
of Moscheles and Xian
Moscheles is well-known.
is a puzzler! The Cramers
history are: (1) Johann
Kapellmeister, or Capell-
meister of Gotha, about 1760.
Cramer, 1752-1807, pro-
prietor of Holstein, afterwards
published in a small way in
3). Wilhelm Cramer, 1745-
London, Eng., of the Court
master at the Opera, at the
"Ancient Concerts" and at
Concerts"; he was also first
the Handel Festivals, 1784-
violin solos, quartets and
in. Johann Baptist Cramer
771-1858, one of the most
and pedagogues of all
the composer of the Grosse
the fifth part of which con-
nent Cramer Studies. (5).
in 1772, flute-player to

the court at Munich, Bavaria; published several pieces for the flute, but is otherwise very little known. The answer to your question refers to J. B. Cramer—A. de G. 3. If one has to limit the student to some of Henselt's studies, using but one of his books in regard to the mechanism of which the author is known, which of the opuses (the plural of "opus" is "opera")—A. de G. would you advise to be selected so that the student should have a good idea of the pedagogue's method? 4. Is Henselt's Concerto, Op. 16, still considered today, after more than four-score years, the most difficult pianoforte concerto? 5. Who was von Lenz? An interpreter of Beethoven, and a German, living in St. Petersburg in the days of Henselt? 6. Henselt died in Warmbrunn, Silesia. Where was he buried? Who is continuing his school today, besides Emil Bauer's interpretations of his master concerto Op. 16?—Dr. Adelard, O.S.D.

A. 1. I know no other. 2. Adolf von Henselt's Studies for pianoforte are regarded as ranking between those by Liszt and those by Chopin, though somewhat lacking the depth of sympathetic lyricism of the latter. They are still given to serious pianoforte students, after having mastered Cramer, Moscheles, Philipp and Haberhier. Henselt was held by Robert Schumann as one of the greatest of virtuosos. 3. Etudes, Op. 2 and Op. 5, which deserve to be classified not far from those by Chopin. 4. The Concerto in F minor, Op. 16, is still heard occasionally as it merits. It is difficult but is not considered "the most difficult pianoforte concerto." 5. Wilhelm von Lenz (born in St. Petersburg, Russia, 1808; died, 1883, St. Petersburg). A Russian Imperial Councillor; author of "Beethoven et ses trois styles," "Beethoven, une Etude d'Art;" Sketches of Liszt and Chopin. He corrected Oulibicheff's unjust criticisms of Beethoven, especially with regard to the 9th Symphony. 6. Henselt Adolf von (born, Schwabach, Bavaria, 12 May, 1814; died, 1889. October 10, Warmbrunn, Silesia). Went to Russia, 1838; settled in St. Petersburg, 1838; his studies are still taught by many eminent professors. He became chamber pianist to the Czarina.

Some Violin Questions.

Q. 1. What difference in bowing does a stroke or a dot (.) over a note make? 2. Just what is meant by a "recitative"? 3. In what kind of music should a vibrato be used? Is it advisable to use it freely in the Berceuse (Jocelyn) by B. Godard? 4. I cannot play runs quickly. Is that because I have not a loose left wrist? How can I correct this? 5. Is a selection phrased according to the player's own idea of it, or are there set rules for phrasing?—M. L., Quill Lake, Saskatchewan.

A. The "stroke" or *tenuto* signifies that its note is to be sustained for its full length, sometimes rather more, with usually, more emphasis. The dot (.) is a semi-staccato, making its note only half its value: thus a

quarter-note (♩) becomes an eighth (♩)

or an eighth-note (♩) becomes a sixteenth (♩)

(♩), and so forth. 2. "Recitative" (from

the Italian *recitativo*) indicates that its music is to be declaimed according to the performer's idea of its import, *ad libitum*, without strict adherence to the written time, even as an actor or public speaker might declaim. This species of Recitative is termed *Recitativo secco*; it is usually accompanied by a few chords, here and there. There is another species termed *Recitativo stromentato* in which the Recitative is accompanied throughout and performed in strict time, subject to the soloist's interpretation. 3. A vibrato should be used only in music of a highly emotional character. When employed all the time, the uncertainty of pitch becomes painful and degenerates into what has been justly called "the detestable tremolo." Use it sparingly, for special passages, but never freely. 4. It is impossible to diagnose the cause of your defective runs without hearing and seeing you play. It is most probably a bad left-hand position and action. Submit the problem to your teacher. 5. There are certain set rules for phrasing, as shown by the use of slurs (long or short), dots or dashes for staccato and so forth; but, to use them intelligently and to interpret fully the composer's intention, it becomes necessary to analyze the composition, determine its chief theme, its sub-themes, its episodes, find out what it is all about, make if your very own, then play it to others in the same way that it appeals to you without, however, disregarding the composer's expressed intentions. In this way you will learn the art of phrasing.

AMERICAN CONSERVATORY of MUSIC

Chicago—Forty-Fifth Season

FALL TERM BEGINS
SEPT. 10, 1930

Offers Accredited Courses in All Branches
of Music and Dramatic Art leading to

DEGREE — MASTER OF MUSIC
DEGREE — BACHELOR OF MUSIC
DIPLOMAS — TEACHER'S CERTIFICATES

Under Authority State of Illinois

Thorough preparation for concert, opera and teaching positions. Many special features, recitals, concerts with full orchestra, lectures, etc.

Excellent Dormitories Offer Accommodations
at Moderate Rates

**Unsurpassed Faculty of One
Hundred Twenty Artist-Instructors**

Among these might be mentioned

Piano — Heniot Levy, Allen Spencer, Silvio Scionti, Louise Robyn, Kurt Wanick, Earl Blair, Mabel Osmer, Tomford Harris, May Doelling, Charles J. Haake, Adelbert Huguelet, Crawford Keigwin, Olga Kuechler.

Voice — Karleton Hackett, Edoardo Sacerdote, Charles La Berge, Elaine De Sellem, John T. Read.

Violin — Mischa Mischakoff, Herbert Butler, Adolf Weidig, Scott A. Willits.

Organ — Wilhelm Middle schulte, Frank Van Dusen.

Musical Theory, Composition
—Adolf Weidig, Arthur O. Andersen, John Palmer, Leo Sowerby.

Violoncello — Hans Hess.

Public School Music — O. E. Robinson, Edna Wilder.

Class Piano Methods — Oxford Course — Gail Martin Haake (resident and correspondence courses).

School of Opera — Edoardo Sacerdote.

Dramatic Art, Public Reading
—John McMahill, Jr., Louise K. Willhour.

Dancing — Louise K. Willhour.

Theatre Organ School — Frank Van Dusen.

and others of equal
importance

Special Advantages

All qualified students admitted without charge to Teachers' Normal Training Class, Students' Orchestra, Vocal Sight Reading Class, to Conservatory Recitals; Musical Bureau for securing positions.

No Fee for Examination.

Moderate Tuition Rates.

Member National Assn. of Schools of Music.

Catalog mailed free on application.

American Conservatory of Music
571 Kimball Hall, Chicago

JOHN J. HATTSTAEDT

President

JOHN R. HATTSTAEDT Sect'y and Mgr. Associate Directors

Karleton Hackett, Adolf Weidig, Heniot Levy

CHICAGO MUSICAL COLLEGE

64th Year (National and State Accredited)

RUDOLPH GANZ, Director

FALL SEMESTER opens
September 15, 1930

Private Lessons only or courses leading to Teaching Certificates, Graduation (Bachelor of Music) Post-Graduation (Master of Music) Degrees.

Full Credit Given for Previous Study

PIANO

VOCAL

VIOLIN

ORGAN (Church, Concert and Movie)

VIOLONCELLO

HARMONY, COUNTERPOINT and COMPOSITION

TEACHERS' NORMAL COURSES (Piano, Vocal, Violin)

PUBLIC SCHOOL MUSIC

OPERA CLASSES

CLASS PIANO COURSE

RADIO BROADCASTING COURSE

ORCHESTRAL and OPERATIC CONDUCTING

DALCROZE EURYTHMICS

BANDMASTERS' COURSE

MOVIE-TONE COURSE

DRAMATIC ART AND EXPRESSION

HISTORY OF MUSIC

ACCOMPANYING COURSE

SOLFEGGIO

ACADEMIC SUBJECTS

FRENCH, GERMAN, ITALIAN

DANCING (Toe, Ballet, Clog, Buck)

ENSEMBLE (Two-Piano and String Music)

HARP

All Orchestral Instruments

SELF-HELP OPPORTUNITIES

Many self-help opportunities such as radio, movie-theatre, concert, church, orchestra, accompanying and part time positions are available to students in Chicago. Placement Bureau.

STUDENT DORMITORIES

Artistic and comfortable dormitory accommodations for men and women in college building. Piano furnished free with each room.

COMPLETE YEAR BOOK ON REQUEST

CARL D. KINSEY, President
LEON SAMETINI, Vice-President

60 E. Van Buren St.,
Chicago

The Speaking Voice Beautiful

By MRS. JOHN FRANCIS BRINES

NEXT to beauty of mind and character, a beautiful voice is the greatest of all charms, while an unpleasant voice bears false witness to inner grace and lessens physical attractiveness.

Since this is universally conceded, why is it that the speaking voice remains uncultivated? Women give thought and care to personal appearance and to education. They neglect only the voice which is their constant medium of expression. The beautiful voice is so rare that it never fails to impress the most casual hearer.

Can it be that in this day we are alarmed by the unnaturalness of the lovely voice and fear to be thought affected if possessed of pleasant speech? Let us rather cultivate good quality of tone, variety in pitch, and careful enunciation until they become natural.

The speaking voice of the singer is seldom equal to the voice in song. This is inexcusable; for all the singer need do is to observe the same rules for speech as for song.

Let us all watch our voices to become aware of the pitch, intensity and quality of tone as well as the modulation. Let us watch speech for vowel purity and for the consonant distinctness which makes for clarity of utterance. Let us watch the pronunciation to keep it free from wrong accents and local vulgarities.

In order to speak—or to talk—well, it is necessary to breathe purposefully. We must prepare to "talk on the breath." That is, we must take a deep, noiseless breath through the nose before starting to talk, and then economize in the use of the breath, making it last as long as we can with comfort. Then deliberately we close the mouth and quietly, without hurry, take another deep breath. Sometimes, as in

singing, we take a breath through the mouth, but we then have the mouth open, too, and there is no noise to tempt us to snatch a sound through the mouth, scarcely stopping speech to do so. This catching of noise is unpleasant to hear and robs us of poise.

There should be no fear of the thread of the conversation or the thread of the hearers. The pause for a word is really very short and has an effect of its own, giving greater weight to the word.

Another point is we are apt to keep our mouths too full of tongue, taking the long breath with the mouth shut, we should practice dropping the tip of the tongue at the lower teeth, pressing it up to the edge. If we think "ah" before opening the mouth to say any word, then steps out of this resonance chamber a stream of breath, with a result of good. A little interesting practice does wonders. If this practice is of the best of all critics, a mirror will be rapid.

Singer and speaker alike should have a style or way of laughing! The rule applies as for singing and speaking. Take a breath in through the nose, laugh out through the mouth, which then close. Do not catch the breath with the breath and so keep laughing in and out. This is hysterical, not musical laughter, and it carries from germ-laden and cold air.

Of course the voice must be clear. Its "price is above rubies" is the hall-mark of the lady and the beauty in giving charm.

Melodies of The Mind

By KENNETH N. HART

Do MELODIES, strange melodies, come to you? Nearly everyone has at times a familiar melody that keeps repeating itself over and over in his mind. Sometimes a strange melody may develop from a series of melodies, but may sing out but once and be gone forever. This strange melody should be caught and held until written down. It should be played on an instrument and developed. That is, it could be extended and other forms made of it. If the creator of it does not know the laws of Harmony he should take it to some musician who does to be made into a finished composition.

The great composers were constantly "listening in." They wrote down melodies as they came to them and later developed them until they became immortal compositions. Perhaps this or that student could never write an immortal composition,

but he could in time (if he is a composer) compose melodies of his own.

The great composers sought from all sources—a work of art, incidents in their lives. The some of their compositions tell the story of what they are expressing in melody. It may take a period of time to weave melody and make a composition of it. The accomplishment of any work requires untiring effort, a sweet longing. Creative work causes birth pangs.

More musicians should apply to this side of music, as it is in them in being well-rounded. "Tuning in" on the melodies of life gives rewards worth the effort.

Practice in Pantomime

By SYLVIA WEINSTEIN

STUDENTS who have difficulty in memorizing will be assisted by the following procedure:

Take one phrase at a time (hands separately, then together) and repeat with correct fingering and finger action on the surface of the keys, without allowing a sound to be heard. Correct position of the hands and fingers must be maintained.

If the passage consists of runs, the notes

are placed in groups as chevrons, connecting links between chords, so that the keys are struck audibly until the passage can be repeated accurately in memory a number of times.

The position of the notes on the board is memorized through a photograph, while the ears and nerves are given a rest.

"The benefit which I wish my pupils to derive from tuition is to fold—into heart, ear, and hands; they are, as it were, the root. This is the fruit of tuition."—SCHUMANN.

PUBLIC SCHOOL MUSIC

(Continued from page 478)

Linked to Experience
schools of Philadelphia, music
is closely allied with mu-
sic. In the elementary grades
by combining the course in
appreciation, while in the
school a survey is made of
other forms in vocal and in-
music. Music literature that
appeal to the romantic and
yearning of early adolescence
is accepted through the emo-
tions to folk songs and dances and
mood and program type. The
course is comprehensive and all
receive regular lessons in

high schools of Philadelphia
"Music Literature" is used to pre-
sive course in musical under-
standing. A student has the oppor-
tunity of part or all of this course
in four periods a week for
Full credit is given to
for a minimum of at least
one course. Four texts are
ground, and talking machine
no recordings are used to
phases of the work.
These related arts are discussed
analyzed in the classroom.
de occasionally to museums
development of musical instru-
work is vitalized in many ways,
made with the world of pro-

fessional music by attendance at symphony
and choral concerts and at the opera.

The Division of Music Education has
been enabled to provide chamber music pro-
grams in the high school auditoriums in
school hours through the courtesy of the
Musical Fund Society of Philadelphia. The
Musical Fund Ensemble is comprised of
members of the string choir of the Philadel-
phia orchestra, and one hundred and eighty
programs have been presented in the last
three years.

Recently radio receiving sets have been
installed and opportunities are now af-
forded to hear the Damrosch programs and
other significant contributions. Piano
and vocal recitals by eminent artists are
also given in the schools. Complimentary
tickets have been provided for opera per-
formances through the courtesy of the
Philadelphia Civic Opera Company.

Our high school principals are realizing
more and more the beauty and fineness
that may be assimilated by all students,
musical and unmusical alike, who take the
course in Music Literature. The use of
texts dignifies the course, and I know of
nothing finer than the "Study Course in
Music Understanding," prepared under the
plan of William Armes Fisher. The
plan of these texts together with the illus-
trative recorded music suggested is filling
a want long needed in crystallizing an
understanding of both the objective and
subjective beauties of the musical art.

True and False Pedal Effects.

By RUBY ARCHER GRAY

who have studied harmony
their knowledge not only to
set exercises but also to the
of every piece never use the
al without having a reason
harmonic content of the pas-
now that every composition
a succession of progressing
at each of these chords is
ones that flow together into
ow if the composer has in-
sonance in any chord and
player has just previously
staining pedal down, holding
ars against this consonant
it is painful to the critical
matures seeking merely to
er volume give no thought
onal confusion.

must never be disregarded.
they not combine with the
note caught by the pedal?

Even teachers, in some cases, have the
naïve belief that the pedal should be
changed only with each measure or only
with each phrase, while the fact is that
in many passages the pedal needs to be
released and caught again several times
in one measure! Very few phrases can
endure one sustained bass note all through
without distressing effects.

As there can be no rule for pedaling,
aside from the actual harmony in each
separate chord produced, the student must
analyze each measure, test the pedal re-
sults and learn to enter intuitively into
the composer's intent. Where dissonance
is required, it is indicated. Otherwise the
melody should be kept free from false
notes introduced by the sustaining pedal.
If the piece is well memorized before any
pedaling is permitted a far more satisfac-
tory result will be attained.

College of Music OF CINCINNATI

Affiliated with the University of Cincinnati and St. Xavier College

(MEMBER NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC)

One of the earliest endowed schools of music in America.

Highest standards maintained. Artist faculty of international reputation.

PRACTICAL EDUCATION
FOR CAREER OR CULTURE IN

MUSIC and DRAMA

OPERA, ORCHESTRA AND CHORUS

PUBLIC SCHOOL MUSIC DEPARTMENT—ACCREDITED

Courses lead to DEGREE, DIPLOMA and CERTIFICATE

The College of Music, fronting on new Central Parkway,
also with entrance at 1227 Elm St., is conveniently located,
easily reached from any part of the city or suburbs.

DORMITORY FOR GIRLS

Address all communications to the College of Music of Cincinnati

SEND FOR YEAR BOOK

The Cleveland Institute of Music

FALL TERM — SEPTEMBER 18

Four Year Course with Bachelor of Music Degree
Master of Music Degree

Artist on Faculty Roster

OPERA SCHOOL
ORCHESTRA SCHOOL
PUBLIC SCHOOL MUSIC

BERYL RUBINSTEIN
JOSEPH FUCHS

ARTHUR LOESSER
MARCEL SALZINGER

Write for further information
MRS. FRANKLYN B. SANDERS, Director, 2827 Euclid Avenue, Cleveland, Ohio



OBERLIN CONSERVATORY OF MUSIC

Advanced study in all branches. 45 specialist
teachers. Courses lead to Mus.B. degrees. Cul-
tural and social life of Oberlin College, H. S. or
equivalent required. Opens Sept. 16th. Catalog.

OBERLIN CONSERVATORY OF MUSIC

Box 570, Oberlin, Ohio

LAWRENCE COLLEGE CONSERVATORY OF MUSIC

Appleton, Wisconsin
All Branches of Music Taught
Training for Concert and Teaching

For Free catalog, address
CARL J. WATERMAN, Dean

Etude Advertisements are Bul-
lets of Splendid Buying
Opportunities

DANA'S MUSICAL INSTITUTE

Professional and Teacher's Courses on the Daily Lesson Plan. Degrees granted.
Departments in Piano, Voice, String and Wind Instruments

Supports its own Symphony Orchestra and Concert Band—Daily rehearsals.
Catalogue on application to Lynn B. Dana, Pres., Warren, Ohio, Desk E.

ILLINOIS WESLEYAN UNIVERSITY SCHOOL OF MUSIC

Now located in Presser Hall

Four year courses leading to Bachelor of Music Degree. Instruction
given by well-trained and experienced teachers. For information address

ARTHUR E. WESTBROOK, Dean, Bloomington, Illinois

CINCINNATI CONSERVATORY OF MUSIC

INCORPORATED

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI

Noted over Sixty Years for the Highest
Standards of Attainment

Offers courses in Piano, Voice, String
and Wind Instruments, Organ, Theory,
Composition, Opera, Symphony Orchestra,
Dramatic Art, Languages and Dancing.
Public School Music (Accredited).
Teachers' Training School.
Master School for Artist Pupils.

Certificates, Diplomas and Degrees
Awarded.

Faculty of distinguished artists.

Beautifully situated within a ten-acre
campus, all dormitories and buildings are
owned and operated by this Conservatory.

Member of National Assn. of Schools
of Music

Address Registrar for Catalogue and Information

Dept. E, Highland and Burnet Aves. at Oak St., Cincinnati



Hall Main Building

Burnet C. Tuthill, General Manager

South Wing

SCHOOL OF MUSIC OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on \$75,000 organ. Summer session 8 weeks June 30th to August 22nd. Regular fall semester begins September 29th. Catalog.

CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan

DRAKE UNIVERSITY

DES MOINES, IOWA

Music - Drama - Art

Full Courses Offered In
MUSIC AND DRAMATIC ART
DEGREES

BACHELOR of MUSIC —
BACHELOR of SCIENCE of MUSIC
and BACHELOR of EXPRESSION

Address: HOLMES COWPER, Dean

N. U.

SCHOOL of MUSIC

NORTHWESTERN
UNIVERSITY
Year 1929-1930

Northwestern University School of Music

A University Professional School of highest standard. Ideal location immediately north of Chicago. Degree courses. All branches of Music taught. Liberal Arts subjects without extra expense.

Bulletins Free

P. C. LUTKIN, Dean Emeritus
CARL BEECHER, Administrative
Director, Room 102
Address 1822 Sherman Ave.
Evanston, Ill.

COLLEGE of FINE ARTS

PHILLIPS UNIVERSITY
(North Central Association)

Standard Accredited Courses. Leading to Degrees: A.B., B.M., B.O., B.F.A., B.P.S.M.

Terms very reasonable — Fall Semester Sept. 9
J. N. McCash, Pres. — ENID, OKLA. — C. D. Hahn, Dean

The Cornish School
DRAMA — MUSIC — DANCE
Announces
**OPENING FALL TERM
SEPTEMBER 23, 1930**
Complete Catalog on request
DEPT. 7
SEATTLE, WASHINGTON

Michigan State Normal College Conservatory of Music

Courses in singing, piano, organ, violin and theory.
Courses for training supervisors and teachers of public school music.
Graduation leads to a life certificate valid in most states of the union.
Total living expenses need not exceed twelve dollars per week. Tuition and fees exceptionally low.

Write for catalog

Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti, Mich.

DETROIT CONSERVATORY OF MUSIC

Elizabeth Johnson, President 56th Year

Offers courses in all branches of music leading to Degree, Master of Music, Degree, Bachelor of Music, Diplomas, Teachers' Certificates, Opera Training Department, School of Theatre Organ Playing and many special departments under a renowned faculty. Prizes and scholarships awarded.

Complete Catalogue upon request

Detroit Institute of Musical Art

MICHIGAN'S FOREMOST SCHOOL OF MUSIC

Institutional Members of the National Association of Music Schools

Francis L. York, M. A., Mus. Doc., Chairman of the Board Edward B. Manville, F. A. G. O., Mus. Doc., President

Thirty-second Year

Student May Enter at Any Time. Many Free Advantages. All Branches of Music and Dramatic Art

NOTED FACULTY OF 84 ARTISTS

Accredited Teachers' Certificates, Diplomas and Degrees.

For Catalogue and View Book Address HENRY B. MANVILLE, Business Manager

Dept. 2, 52 Putnam Avenue Located Right in Detroit's Art Centre Detroit, Michigan

When you write to our advertisers always mention THE ETUDE.

COLUMBIA SCHOOL OF MUSIC

20th Year

Clare Osborne
Reed, Director

One of America's Finest Institutions
Devoted to Education in Music
Fully accredited courses leading to
CERTIFICATES, DIPLOMAS
and DEGREES

By Authority of the State of Illinois

Training in the following departments:
Piano, Voice, Violin, Theory, Violoncello, Normal Training, Public School Music, Chorus Singing, Correlated Arts, History of Music, Conducting, Orchestral, Professional Accompanying, Conducting, Harp, Brass and Wood Wind Instruments, Dramatic Expression, English and Psychology.

Send for complete catalog

COLUMBIA SCHOOL OF MUSIC

Box E, 508 S. Wabash Ave., Chicago

Institutional Member of the National Association of Schools of Music

COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART

SHIRLEY GANDELL—President

Students may enter any time

Eminent faculty of 60 Artists. Normal training for Teachers, Students' Orchestra, Concerts, Lectures, Diplomas, Degrees and Teachers' Certificates.

Departments—Piano, Voice, Violin, Musical Theory, Composition, Violoncello, Orchestral Instruments, Public School Music, Dramatic Art, etc.

For particulars address—Edwin L. Stephen, Mgr.
COSMOPOLITAN SCHOOL OF MUSIC
Box E, 16th Floor Kimball Hall Building, Chicago

NORTH PARK COLLEGE SCHOOL OF MUSIC

Coeducational... Fully accredited. 39th Yr. All branches of music. 3 Yr. Public School Music course. 8 acre campus on Chicago's North side. Our own dormitories... Athletics. Expenses low. Write for free bulletin and book of views.

School of Music North Park College
Dept. E, Foster & Kedzie Ave., Chicago, Ill.

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers thorough training in music. Courses leading to Bachelor of Music Degree, Diploma and Certificates in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director

INCREASE YOUR INCOME!

Easily — Substantially — Pleasantly

Take Subscriptions for

THE ETUDE MUSIC MAGAZINE

-- Write for particulars --

1712 CHESTNUT ST. PHILADELPHIA, PA.

Offenbach, King of Opera Bouffe

(Continued from page 470)

The Opera Fantastic

AFTER OFFENBACH'S return to France in 1876 until his death in 1880 he wrote three operas, "Madame Favart," "La Fille du tambour major" and "Les Contes d'Hoffmann." The latter was his most cherished work but he died on the eve of the realization of his greatest ambition—that of having a definite success at the *opéra comique*. He said to Carvalho, as his end was approaching, "Make haste, make haste to mount my piece; I am in a hurry and have only one wish in the world—that of witnessing the *première* of this work." But it was not to be. He died some months before its production.

At first "Les Contes d'Hoffmann" ("The Tales of Hoffman") seemed to be as ill-fated as its composer. Although it was produced in Paris in 1881 and ran for one hundred and one nights, the rest of the musical world was slow in receiving it.

This may have been partially owing to the fact that it was during an early production of the opera at the Ring Theatre in Vienna that this edifice burned with the loss of four hundred lives. This event produced a superstitious prejudice against the piece which lasted for a number of years. Within the past twenty years, however, it has grown in public favor until it stands today among the first favorites in all operatic repertoires. It alone surrounds the composer's name with lasting glory.

Offenbach rightly named his piece "opera fantastic."

The first act is really a prologue to the opera. The scene is laid in Luther's famous wine cellar in Nuremberg. Hoffman who is depressed tells his tavern companions of his three love adventures which brought him to his present state of mind.

The next act describes the first love affair, his falling in love with a beautiful automaton—a doll that could sing, talk and dance like a human being.

A Practice Pledge

By ARTHUR DIXON

Most teachers have some pupils who are not sufficiently energetic to practice daily. Here is an idea which will appeal to all normal children and give them a temporary stimulus.

After explaining the value and importance of regular practice at music or at anything else one wishes to do, the teacher asks the pupil if he is prepared to make a special effort to play every day for a week, to see if such practice really makes a difference.

If he is willing, the teacher has him sign a written statement to that effect, something on these lines:

"I PROMISE TO DO BY BEST TO LEARN TO PLAY MY PIECES WELL THIS WEEK, AND TO PRACTICE EVERY DAY."

Signed: (The Pupil's Name)

Witness: (The Teacher's Name)

Date: (Date of Lesson)

Two copies of this statement are made. One is given to the pupil to take home to his parents; the other one the teacher keeps. Where possible the teacher says he will visit the pupil's home before the next lesson to find out from the parents if the promise has been kept.

In his second adventure he is by a courtesan of Venice. She kills him to kill his rival. Then he falls in love, Lady Giulietta, disappears with her friend who is a magician, the evil spirit with malicious influence in Hoffman's ventures. In this act occurs *Barcarolle*.

The third adventure finds deeply in love with Antonia—beautifully but, unhappily, hating him. Her father has forbidden her strength by singing because that it will kill her as it did. When Hoffman learns the cause of his action he obtains promise that she will never see Dr. Miracle who is the evil genius. Episodes persuade her to break away and she dies as a result with Hoffman as a heartbreak.

The last scene in the opera is in the wine cellar of the first part. Student friends thank him for the sake of his three tales and leave him to come by his memories he drifts off to sleep.

The opera is charming in its filled with true poetic feeling.

The Claim to Immortality

OFFENBACH intended the *Claim to Immortality* as a grand opera which would be immortalized by the writer, if a half century of success.

He devoted the last years of his life to this work, and there is nothing more interesting or significant in connection with the composer's life than the fact that what proved to be his swan song divorced himself completely from the foibles and extravagances of his earlier life and wrote a work which has become a grand opera.

If it is done seriously, and made to realize the significance of the promise, it will be certain to bring the one week. The influence will last much longer.

Another simple idea is to get the pupil to keep a record of the amount done each day for a week.

A form can be written like this:

	Hours
Monday	
Tuesday	
Wednesday	
Thursday	
Friday	
Saturday	
Total	

Most pupils would be ashamed of a poor record to the teacher, and frequently would make an effort to do better.

These methods should, of course, be used with the same pupils only, for if they are used with pupils who are not interested, they would otherwise lose their interest.

"We Americans cannot wring from Providence the assurance that Beethoven and Schubert will be born among us; but we can and should prepare a soil which will nourish them. We can create a widespread understanding of music in order to recognize them and we can immediately increase the love of music in order to appreciate what they may write."

—OLGA SAMAROFF.

It identifies you as one in touch with the higher ideals of art and life.



MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Creation Before Concentration

DEPARTMENT is in receipt from a despairing mother confronted with the usual accompany the study of a young child, where not made interesting and "play while you learn" and where concentration is expected during a regular daily practice period when not sufficiently old nor propitious for such a program and is from household and outside

thinks her "troubles" are little daughter, seven years concentration, does not like and does not have her mind when she is at the piano. To the letter: "She always hears going on in the house, and puts up for something three or four she is practicing and abhors to count aloud." But the "She loves music, wants to and is an affectionate child, to do anything to please tired saying, 'Go practice,' music,' and so on." Our with the child, as we get cho of those final three tiny

mother's situation is an all one in our busy, restless homes, governed by the overall musically under-trained pupil is broadcast over THE for the benefit of other are similarly perplexed.

Over-Active Child

C. K., Jerome, Arizona. abilities are those of the average so young a child studying only one who is over-active physically. To expect concentration of such tender years the impossible. You have select only *interest*, and you his unless the lessons are and full of novelty and a period of joy free from drudgery.

achers of today when interested in drawing individual expression of and ideas. They have got stereotyped, bookish music study full of joyful identify your child is talented in music, but I expect she lessons in the exact order have come in a strict order deadly monotony, and to practice these lessons of time, at stated intervals. All of this is to with older children who are for it, for it is a fine process. But it will not tiny, restless children, and they finally get a

distaste for the subject. For this reason it is not always wise to begin lessons at the keyboard too early. Because of the variety in temperament we cannot treat all children alike in music study, any more than we can in any other phase of education mentally, physically or spiritually.

Rhythmic Foundation

RHYTHM IS the foundation of music. Evidently your child has a keenly developed rhythmic sense, since her teacher says she plays in good time without counting. Sometimes it is not wise for the teacher to play the compositions over for the pupils until they have been thoroughly worked out. Talented children with a good ear tend to become too imitative. The originality of children is thereby stunted, and, further, they do not get the actual mental training in reading and mastering the text for themselves.

A good steady diet for duet playing with the teacher would be a fine remedy for your daughter's indisposition to count. There is joy in companionship for such a child, and if she counts with someone else, while she plays with someone else, she would soon form the habit of counting alone. However, many modern teachers do not approve the counting habit, especially as a habit. In cases in which the pupil shows natural rhythm and a sense of accurate tempo, there should be no fuss made over the lack of "counting aloud." The instructor should be certain that the child understands the values of the notes in a measure, when he takes up a composition, and every unusual measure should be carefully analyzed and "counted out" with the child; but strict machine-like counting is not to be desired, unless the pupil is deficient in the time and rhythmic sense.

The imagination of tiny children should be appealed to in the titles of the pieces used, and little games and stories should accompany them to make them real and relieve the idea of hard work. In other words, the lessons and practice periods should be fascinating, and alive with interesting features.

When Attractions Become Distractions IT IS possible, judging from your description of your child's conduct and activity while practicing, that she is perhaps a bit spoiled—that is, has had too much attention and too many things provided for her to play with from babyhood on. Under such conditions the habit of restlessness and lack of interest in anything is almost certain to develop. When this has happened such a child becomes a difficult problem for both the teacher and the mother. In music study they seldom want to stay with a technical problem, or a composition until it is mastered, always craving something new, just as they do in any other disciplinary procedure. You express this condition very clearly when

(Continued on page 525)

NATIONAL AND INTER-NATIONAL MUSICIANS

Teaching Next Season

RUDOLPH GANZ (Piano)

FRANTZ PROSCHOWSKI (Vocal)

LEON SAMETINI (Violin)

ISAAC VanGROVE (Opera)

HERMAN DEVRIES (Opera)

ALEXANDER RAAB (Piano)

EDWARD COLLINS (Piano)

MOISSAYE BOGUSLAWSKI (Piano)

GRAHAM REED (Vocal)

ANDRÉ SKALSKI (Piano)

MAURICE ARONSON (Piano)

CHARLES H. DEMOREST (Organ)

AURELIA ARIMONDI (Vocal)

ROSE LUTIGER GANNON (Vocal)

BLANCHE BARBOT (Coaching)

MICHAEL WILKOMIRSKI (Violin)

MAX FISCHEL (Violin)

WESLEY LaVIOLETTE (Composition)

WALTON PYRE (Dramatic Art)

And Many Others

FALL SEMESTER opens
September 15, 1930

Complete Year Book on Request

CHICAGO MUSICAL COLLEGE

60 East Van Buren Street, Chicago, Ill.

RUDOLPH GANZ, Director

CARL D. KINSEY, President

MUSICAL HOME READING TABLE

Anything and Everything, as long as it is
Instructive and Interesting

Conducted by

A. S. GARBETT

Richard Strauss at Work

ERS compose is always an
ect for research. Ernest
is a picture of the method
iss in a short biographical
when the composer was at
career.

Strauss is fastidiously
is writing-table is a model
ys Newman. "All his
his sketch-books are arr-
and docketed with the
care, and his autographs
f clearness and musical
ice said to the present
y say what you like about
if you don't praise it
will be cross with you."
ff songs at great speed;
posed and written a whole
rvals between the acts of
conducting; but he never
ger works at odd moments.

His usual plan is to compose in the country
in the summer. . . . His method is to allow
himself a complete rest for a few weeks
and then begin regular work. He retires
every day, immediately after breakfast
which is early and the writing of necessary
letters, to a summer house, where he re-
mains undisturbed even by telegrams or
urgent messages, till the midday meal, after
which he reads or walks for the rest of the day. Then when he returns to Berlin
he completes the scoring. Every evening
when he is not conducting at the Opera
or elsewhere he sits at his table from
about nine till one, never later; and in
this way he gets through a vast amount
of work. The score of a Symphonic Poem
used to take him not more than three to
four months, and there is hardly an erasure
or correction in it. The manuscript of his
first childish composition is as legible and
as free from alteration as those of his
latest works."

"After You, Gentlemen!"

ical Life" Walter Dam-
Anton Bruckner as "a man
of a peasant but the soul
man, and with a marvellous
isation, although he was
capable of developing and
mes properly."

some amusing stories to
oser who at one time was
cessor of Brahms. "Sev-
my performance of his
I was in Berlin, and
the conductor of the
monic Choir, brought a
of over seventy years of
e at the Kaiserhof. On
ued to him, he suddenly
id, and saying, 'You are
gentlemen!'"

Tchaikovsky's Musical Preferences

was broadminded in his
according to Frederick
usses the matter in his
sic."

his author, Tchaikovsky's
kings of other masters'
some extent for the char-
"In early life, before
ies began, Tchaikovsky
in Italian opera, and
continued to have always a
him. Nor should we
ily herself became very

spect and wonder rather than affection—
Tchaikovsky's chief love and idol was
Mozart. To him he owed his life's devotion
to music. 'I am in love with *Don Giovanni*,
and at this moment, while I am writing,
I could weep for emotion and excitement.'
"In his chamber music, Mozart seduces me
by his purity and grace of form and
wonderful beauty of part-writing. Here
also some passages can draw tears from
me."

"This Mozart-worship puts one in mind
of Tchaikovsky's remark that 'the absence
of spiritual relationship between two
artist individualities does not exclude
mutual sympathies.'

"With Grieg he found himself in full
sympathy. Brahms on the contrary was his
pet aversion....The other contemporary
German composers did not fare much better
....On the other hand, he had a genuine
love for contemporary French composers,
more especially for Bizet and next to him
for Delibes."

you write to our advertisers always mention THE ETUDE.

Ithaca Conservatory of Music

JOHN FINLEY WILLIAMSON, MUS. D., Dean

Incorporated with collegiate standing and degree conferring
privileges under the Board of Regents of the
University of New York

SUMMER MASTER SCHOOL of Piano under the direction of OSCAR ZIEGLER,
master pianist and pedagogue.

Ten-week Term, June 23-August 29.

Six-week Term, June 23-August 1.

Concert, Chautauqua, Lyceum and Teachers' Courses. Repertoire and
Public performance classes. Graduates in this school have won honors
abroad as well as in the United States and Canada.

WESTMINSTER CHOIR SCHOOL (formerly of Dayton, Ohio). Thorough
courses of instruction as preparation for Choir Conductors and Ministers of
Music.

All departments of the conservatory and affiliated schools will be in
session during the above terms. All courses completed lead to certificates,
diplomas, degrees. Six large and handsome dormitories. Reservations for
either summer or fall should be made now.

Fall Term begins October 9, 1930.

Full details, year book and special catalogue sent on request. Address,
Registrar,

1 DeWitt Park, Ithaca, New York

COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY

Harold L. Butler, Dean

Syracuse, N. Y.

MUSIC, ART, ARCHITECTURE

900 STUDENTS

42 INSTRUCTORS

Four-year Courses in

Piano, Voice, Organ, Violin, Composition, Public School Music
leading to the Bachelor's Degree

Unexcelled advantages for the study of music. Special students may enter at
any time. Dormitory with 42 practice pianos reserved for women music students.
Five pipe organs.

SUMMER SESSION JULY 1 to AUGUST 8



A professional school with many
advantages located in a fine cul-
tural center. Modern residence
halls. Unequalled faculty.

Collegiate, art, vocational courses
for supervisors of music leading to
the Baccalaureate degree (Regis-
tered by N. Y. Board Regents)
accredited in Pennsylvania and
other states. Summer School ses-
sion from June 23 to August 29
(ten weeks). Catalog on request.

Albert Edmund Brown, Dean

ITHACA INSTITUTION
OF
PUBLIC SCHOOL
MUSIC

301 DeWitt Park, Ithaca, N. Y.

ITHACA MILITARY
BAND SCHOOL
Formerly the Conway Military Band School. Pre-
pares for Leadership in Community, School and Profes-
sional Bands. Private and Class Instruction;
Teachers of national renown; Conducting and Band
Arrangements. Daily Band Rehearsals under Dean
Williams. Large Symphony Orchestra. Large Band.
Diplomas. Degrees. Dormitories. Gymnasium. Under
personal direction of the famous band leader,
Ernest S. Williams. Catalog. 301 DeWitt Park,
Ithaca, N. Y.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
MRS. BABCOCK
OFFERS Teaching Positions, Col-
leges, Conservatories, Schools.
Also Church and Concert Engagements
CARNEGIE HALL, NEW YORK

JUNIATA COLLEGE
HUNTINGDON, PA.

Four years training in Public School Music
fully approved. B. S. Degree.

Four years curriculum with major in Piano,
Voice, Violin, or Theory. B. M. Degree.

BULLETIN SENT ON REQUEST.

Music teachers and Music Schools and Colleges who have used
Etude Advertising columns, have thereby succeeded in materially
increasing their prestige and student patronage.



WILDERMANN INSTITUTE OF MUSIC (ALSO DANCING)

Special Summer course to prepare students for advanced Music examinations in
Columbia University; Hunter College; Catholic University of Washington.
Recognized certificates and diplomas conferred. Special course for beginners.
Learn the grammar of music—harmony. Annual graduation at Town Hall, N. Y. C.

Term of 10 lessons: \$15.00 and up.
St. George, STATEN ISLAND, N. Y. C.

It identifies you as one in touch with the higher ideals of art and life.



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

SUMMER READING

Somewhere back in the kindergarten days, many of us were advised to remember always to "improve each shining hour." We all accept this as good sound advice but there is the general tendency to postpone putting it into practice because there seems to be so much of life yet ahead in which one can begin to put into practice beneficial habits. We all would be better off if we reversed things and, instead of considering the day past as only yesterday and the future something vague and distant, we put all the yesterdays so far behind as to be forgotten but the future so close upon us as to demand immediate attention.

Real success in music for ambitious students, teachers and performers and more real enjoyment of music for music lovers lies ahead for those who realize that now are the days to "improve each shining hour" by getting worthwhile musical knowledge and musical information through summer reading. There are many fine books available on musical history, musical biography and a host of general musical subjects. THEODORE PRESSER CO. carries the musical literature works of all publishers and so the quickest way to get a book in hand is just to sit down, write an order for it and mail it to the THEODORE PRESSER CO. If you do not know of any music books you would like to obtain, just write and ask for a descriptive list of musical literature books and the same will be forthcoming immediately.

IMPORTANT TO EVERY TEACHER AND EVERY PROSPECTIVE TEACHER

The new revised edition of the *Guide to New Teachers on Teaching the Piano*, recently issued, is earning commendation of the most gratifying character from teachers everywhere. Even those who had a copy of any of the former editions of this *Guide* declare that, although the *Guide* heretofore had been found extremely helpful, this new edition is most welcome and gives promise of being of even greater assistance.

The new *Guide* is fully revised and brought up to date, offering suggestions covering present day needs and procedures in teaching. It offers some advice as to class piano teaching materials and gives much of practical worth to those embarking upon a teaching career. It also serves the established teacher as well as the beginner with the fine new up-to-date list of the best and most essential material used throughout the full period of study from the kindergarten beginners to the highest degrees of virtuosity. In addition to thorough revision and bringing up to date of the entire contents, the *Guide to New Teachers on Teaching the Piano* is now presented in a convenient size for the pocket or the desk compartment. A copy will be given FREE to any wishing one. Already a number of teachers, schools and colleges, realizing the benefits of having their graduating pupils achieve success in their musical activities, have sent us lists of names and addresses of graduating pupils with the request that each be sent a FREE copy of the *Guide to New Teachers on Teaching the Piano* that they might have its information on the ethics of teaching, how to get pupils, what to do at first lessons, what to do as the pupil advances and what materials have proved successful aids to the teacher. Write today for your copy or send lists of graduates you wish to have a copy.

THE GUARANTEE OF YOUR MUSICAL FUTURE

There was a time during the Great War when some of the European Governments were in despair because of lack of funds.

Then the great news came to them that the United States had guaranteed these funds. Millions in loans commenced to pour toward Europe and confidence (the backbone of success) was restored.

In America, many changes are taking place in preparation for a vast musical future. There are those who have had but little patience in adjusting themselves to these changes and loud has been their complaint and deep their pessimism.

But a great hour is coming. We have information of an amazing character pointing to the expenditure of millions and millions of dollars for musical education. Our future is literally guaranteed. Music study is at last recognized as a necessity by thousands.

THE ETUDE has been consistently promoting this idea with all possible energy for nearly fifty years and teachers find that in homes where THE ETUDE goes month in and month out their patronage is insured in the firmest possible manner.

EARLY PREPARATION FOR SEASON'S TEACHING

The first lesson period follows another next Fall may be a pleasant, happy occasion, and a step toward the musical account of next season for the teacher where everything is in readiness for first lessons of the season. Teachers who have properly prepared are in a position to give full attention to pupils handicapped as are those who have neglected things and are the fact that there must be a "bluffing through" of the first cause prior arrangements have made to have at hand suitable to allot to each pupil.

Already thousands of teachers have secured large packages of materials in order to have selected and arranged for pupils at the beginning of the year. This little paragraph is a reminder to others who have not given attention, that the summer days are passing along and therefore it is to give this important matter attention.

Just send to the THEODORE PRESSER CO. an idea of the number of pupils, the approximate number of grade, and the type of pieces, or both, that you prefer, repeat a selection of suitable material and send to you for examination. You may specify the approximate number which you wish to see the material are going away soon and do not want to wait until you return to the "On Sale" account of the season upon which returns and are not requested until June 1st.

As an inducement to teachers to become acquainted with the great value in having music well ahead for the coming of the season, THEODORE PRESSER CO. assumes half of the transportation on all "On Sale" orders that are sent in as "Early Orders" and are shipped on August 15th.

ADVENTURES IN MUSICAL HISTORY A NEW MODERN INSTRUCTION YOUNG STUDENTS OF THE PIANO

By ELLA KETTERER

This is a new instruction book planned along the most modern lines. It starts right out with both Middle C on, and everything else to play is tuneful and attractive. The student is taught to play up the scales in order and as quickly as possible without dwelling over the Major alone. The work is planned and pedagogically perfect for it is a remarkable book.

The special introductory price of publication for a single copy is 45 cents, postpaid.

BEETHOVEN SONATAS

FOR THE PIANOFORTE

COMPLETE IN TWO VOLUMES

Our announcement that we would soon add to the Presser Collection the complete *Beethoven Sonatas* for the pianoforte, after the famous *Cotta Edition*, has brought many words of commendation and many teachers and advanced students placed orders for the two volumes at the special pre-publication price, \$1.00 each. Have you taken advantage of this offer? Remember, the retail price of these volumes is usually \$3.00. When our new edition is published and the two volumes placed upon the market the special price will be withdrawn. No student or teacher who does not possess these volumes should overlook this opportunity to acquire them for his library.

PLAYTIME PIECES FOR CHILDREN

By F. FLAXINGTON HARKER

Here is a fine new book of children's pieces written by one whose many excellent compositions are highly appreciated. The composer, in this work, has given his attention to writing material for young beginners, with the result that he has produced a book of short pieces that are at once decidedly entertaining and highly instructive. The pieces are accompanied by appropriate texts and clever illustrations and the music, while pleasing to young pupils, is nevertheless of a high order.

Teachers who are desirous of giving their pupils the best in juvenile material will do well to place their orders immediately for a copy of this fine little book. The special price in advance of publication for a single copy is 35 cents, postpaid.

I hold every man a debtor of his profession.

—BACON

LOVED THEMES FROM
GREAT MASTERS
FOR THE PIANOFORTE

The teachers know that an early study with the master pieces of literature is most desirable. With the radio and recording bringing into our homes the music the student who is able to play some of these immortal experiences quite a feeling of pleasure. Of course, these works cannot be given in their entirety to pupils in the third grade but certain parts are suitable and then splendid transcriptions which limited technical ability, yet give the original melodies and harmonies. Many successful numbers of this and our catalog we have selected for this new album and we hope it will meet with the approval of teachers and students, adult pianists with a love for music but whose technical ability is somewhat limited. A single copy is now available, while the book is at the special advance of \$1.00 postpaid.

AN INDIAN GATEWAY
AND INDIAN IMPRESSIONS FOR
THE PIANOFORTE

LILY STRICKLAND

Lily Strickland is a composer of varied music. She is equally at home in our own Southland as well as the Himalayas. During a long stay in India, Madam Strickland has given attention to the native music, particularly successful in composition and idealization of folk music. This new suite is most interesting and may be considered in Grades 4-6. They are remarkable in many ways and make fine recital numbers. The introductory price is \$1.00. Application for a single copy is \$0.50 postpaid.

DUETS FOR TEACHER
AND PUPIL

FOR THE PIANOFORTE

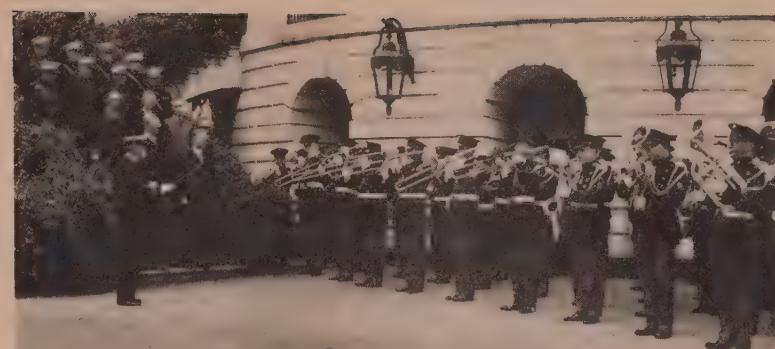
AND REVISED EDITION

JESSIE L. GAYNOR

Many remarkable educational late Jessie L. Gaynor *Music for Teacher and Pupil* stands as a guide to the teacher. We take pleasure in announcing that we have prepared a new edition, very carefully revised, the part played by the teacher in large notation. This is a great advantage to those who use the book, making the reading of it much easier. In this work the teacher plays the *Secondo* part, while the pupil plays the *Primo* part. The part is always very interesting and has been phrased very well. The pupil's part has been revised to modern usage. The introductory price for a short time in advance of publication is 45 cents, postpaid.

AND MODERN BAND
COLLECTION

ADDY AND WILFRED WILSON are publishing of the orchestral parts of this collection, work has been done on preparing the band parts. The work is moving ahead nicely and details involved in the publishing of the parts are being covered in a very manner. Those who have the parts of this collection will be pleased in their praise of the composer's splendid arrangements. The worthy features will prevail in the band parts. Although the same appear in both collections it is to be remembered that the band and orchestra parts are not interchangeable. The work on the band parts is being completed. The special offer continues. In this state which parts are described in the special introductory price in publication for band parts is 45 cents, postpaid.



PRESIDENT HOOVER RELATES THE
INCIDENT WHICH INSPIRED A
FAMOUS MARCH

ON April 26th at the Annual Banquet of the Gridiron Club in Washington, Lieut. Commander John Philip Sousa astonished America with the most brilliant march that he has written since the early days of the "High School Cadets" "Washington Post March" and "The Stars and Stripes Forever." He was inspired to write this march through his long service as a Marine Officer and through his friendship with President Hoover. The march, "The Royal Welch Fusiliers" was so successful that it was played three times by the United States Marine Band, conducted by Commander Sousa at the Gridiron Club dinner. Thereafter in an address to the club members President Hoover outlined the occasion which gave rise to the composition of this new achievement of the March King.

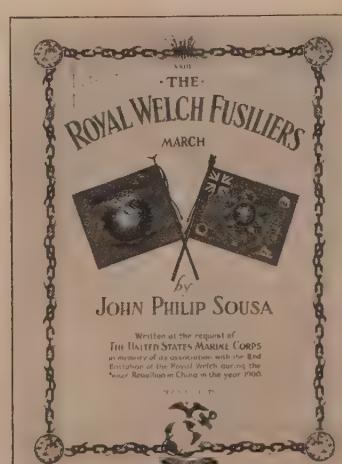
In the speech to the Marine Band, President Hoover said:

"You have, through the talent of John Philip Sousa, produced one of those beautiful incidents which revive recollections of long ago and a stirring of the heart in deeds of great valor.

"Mr. Sousa, in the dedication of his new march, has recalled an incident of 1900 when the American Marines participated in the relief of Tientsin, China. I and my family were among the besieged, and there I first met Second Lieut. Smedley Butler. Here for weeks some 900 sailors and soldiers of 11 nationalities, assisted by some 300 civilians—one-quarter American—had fought desperately behind barricades and in trenches against the onslaught of hordes of literally tens of thousands of fanatical Chinese equipped with modern arms, in a desperate attempt to protect their women and children against a fate too awful to contemplate. There were no pacifists in that settlement.

"Under the continuous artillery bombardment and a rain of rifle fire night and day for weeks, the defenders had been brought to the point of exhaustion. Cut off from communication with the world, our lookouts hourly scanned the horizon of the flat plains about us in hope that we were not forgotten and that relief would come. The epic of Lucknow contains no greater drama than did Tientsin and Peking.

"One morning firing on the settlement suddenly ceased and was quickly replaced by vast cannonading from beyond the horizon to the west. We rose from profound depression and discouragement to high elation in the knowledge that some foreign army had drawn the enemy from us. In a few hours a long skirmish line marked by the dust and smoke gradually concentrated into a column marching toward the settlement. As it neared the town it emerged as American Marines and Welch Fusiliers. The might of two great nations 10,000 miles away had reached out for the lives of their nationals."



ADVERTISEMENT

WORLD OF MUSIC

(Continued from page 457)

WILLEM MENGELBERG is reported to have accepted the baton of the London Symphony Orchestra, a post left vacant by the resignation of Albert Coates, to accept an offer of fifty thousand dollars to conduct the Moscow Opera next winter. New York loses Mengelberg, London loses Coates; and thus the musical world revolves.

THE NATIONAL ASSOCIATION OF PIANO TUNERS held its first Eastern Regional Convention in Rochester, New York, on May nineteenth and twentieth, with representatives present from all the leading eastern cities of the United States and Canada.

THE BERLIN MUSICAL FESTIVAL opened on May twenty-third, to close on June sixteenth. It began with a gala performance of "Die Meistersinger" at the State Opera. "Il Trovatore" and "Aida" also were given, with Giacomo Lauri-Volpe of the New York Metropolitan as "guest" interpreter of their leading tenor roles. There were two concerts by the New York Philharmonic-Symphony Orchestra under Toscanini; a cycle of seven Beethoven concerts in the Golden Gallery of the Charlottenburg Palace, with Pablo Casals and Frederic Lamond as leading soloists; Beethoven's "Missa Solemnis" with Furtwangler leading the Bruno Kittel Chorus accompanied by the Philharmonic Orchestra; "Fidelio" at the Civic Opera and the "Ninth Symphony" by the Philharmonic—both under Furtwangler; with Milhaud's "Christopher Columbus" as a novelty at the State Opera.

THE NATIONAL HIGH SCHOOL ORCHESTRA CAMP at Interlochen, Michigan, will have this summer such eminent guest conductors as Carl Busch, Peter Dykema, Percy Grainger, Howard Hanson, Earl V. Moore, John Philip Sousa, Leo Sowerby, Edgar Stillman Kelley and Henri Verbruggen.

THE CHICAGO-NORTH SHORE MUSIC FESTIVAL held its twenty-second annual session this year from May nineteenth to twenty-fourth, with Frederick Stock and Peter C. Lutkin as conductors. Assisting the grand chorus supported by the Chicago Symphony Orchestra, were such soloists as Mme. Schumann-Heink, Claire Dux, Dusolina Giannini, Florence Macbeth, Richard Bonelli, Percy Grainger and Richard Crooks. Choral works of this year were all either of short dimension or excerpts from larger ones.

BEETHOVEN'S ballet, "Prometheus," was recently given for the first time at the Paris Opéra, with the *corps de ballet* assisted by the Russian dancers, Lifar and Balanchine.

THE "STAR-SPANGLED BANNER" as the national anthem has been authorized by a bill introduced into the House of Representatives by the Hon. J. Charles Linthicum of Maryland and passed by a substantial majority. The bill now awaits the action of the Senate.

A CHAMBER MUSIC GUILD has been organized in New York City, under the direction of Karl Lorenz of wide European study and experience in this line of musical activity.

COMPETITIONS

COMPOSERS OF THE NEGRO RACE are offered six prizes of from one hundred to two hundred and fifty dollars for musical works for the voice and for instruments. The prizes are offered by Captain John Wanamaker in memory of his father, the late Rodman Wanamaker, through the Robert Curtis Ogden Association, an organization of the colored employees of the Wanamaker Store of Philadelphia. The competition closes August 1, 1930; and further particulars may be had by addressing the association named, in care of Wanamaker's, Philadelphia, Pennsylvania.

THE CHICAGO CIVIC OPERA COMPANY preliminary contests for European scholarships for operatic study, will receive entrants till September twentieth, instead of June first as was at first announced. Inquiries should be addressed to Marx E. Oberndorfer, 520 Fine Arts Building, Chicago, Illinois.

AWARDS of \$1,000 for a Symphony, \$500 for a Woman's Chorus, and \$500 for a Trio for Violin, Violoncello and Piano are announced by the National Federation of Music Clubs. Particulars are to be had from Miss Virginia H. Anderson, 22 Rhode Island Avenue, Providence, Rhode Island.

AN OPERATIC DEBUT PRIZE of one thousand dollars is offered by the National Opera Club of New York City, for a young singer ready for a first appearance in opera. The prize will be awarded at the 1931 Biennial Convention of the National Federation of Music Clubs at San Francisco. Particulars may be had from the Baroness Katherine von Klenner, President of the National Opera Club, 1730 Broadway, New York City.

OUR COVER FOR THIS MONTH

This copper plate etching of the great master Richard Wagner by the famous artist Narn-Bauer which is our cover this month is an unusually vigorous piece of work. We would be very grateful to you if you would write us your reaction upon this style of cover for THE ETUDE. Do you really like it and would you like more like it?

Also, kindly let us know which covers in the past you have liked the best. If you are writing to us include your answer in your letter. If not kindly do us the favor of sending us a post card. Thank you.

VIOLIN CLASS BOOK No. 1

By ANN HATHAWAY AND HERBERT BUTLER

It is a pleasure to write about this new class book. It is so sensible, practical and at the same time full of musical interest. The Class idea in teaching violin, piano and other instruments, and in instituting bands and orchestras has unquestionably come to stay. As has been said before "this is the day of the musical amateur". We know of no better book than this one by Madam Hathaway and Mr. Butler for the starting of a violin class. This work will be ready soon.

The special introductory price in advance of publication for a single copy is 40 cents, postpaid.

SACRED AND SECULAR

VOCAL DUETS

This will be a practical book for general use on various occasions. It so happens that the THEODORE PRESSER Co. catalog is especially rich in vocal duets, both sacred and secular, for practically all combinations of voices. This material has by no means been exhausted, and there have been very interesting recent additions. The book is now in course of preparation and it should be ready soon.

While the album is in course of preparation a single copy may be ordered at the special advance of publication cash price, 50 cents, postpaid.

ADVANCE OF PUBLICATION

OFFERS WITHDRAWN

As is customary when a book which has been in preparation is ready for delivery to advance subscribers, we announce the withdrawal of the special advance of publication cash price on the following volumes. These works are now placed on sale at the regular retail prices and copies may be obtained for examination upon our usual liberal terms.

Beginner's Method for the Trumpet (or Cornet) by Harold W. Rehrig follows the plan of our justly celebrated beginner's books for piano and other instruments, giving the student pleasing and tuneful study material right from the beginning. The author, a member of the Philadelphia Symphony Orchestra, has made this work a labor of love and we believe teachers of this instrument and school music instructors will appreciate these efforts to produce a work that will be most useful to them with class and private pupils. Price, \$1.25.

Building of the Temple, Cantata by Dr. Geo. F. Root is a new edition of a most melodious and interesting work that has stood the test of time and which has been sung in all parts of the country. The constant demand for copies of this cantata inspired the printing of this new edition, but we have been surprised to find that many choirmasters are not familiar with its merits. This work is not too difficult for the average volunteer choir. It is frequently given in costume and with scenery but these are not necessary for performance as the musical score is sufficient in itself. Price, 50 cents.

Student's First Cello Album is a collection of nineteen easy-to-play compositions arranged for 'cello with piano accompaniment. Most of the numbers are by modern and contemporary composers, numbers which have not appeared previously in

similar collections. This is an excellent album to accompany or supplement the first 'cello instruction book. Price, \$1.00.

Anthem Voices is the latest addition to our phenomenally successful series of anthem collections at low prices. To those who are familiar with the previously published books in the series this announcement will be sufficient, but we are pleased to add that the material we had to draw upon for this volume was exceptionally fine; and to those who are not acquainted with the series we suggest obtaining a copy of this book for examination. These books afford the choir of limited financial resources an excellent opportunity to enlarge the repertoire at a comparatively small cost. Price, 35 cents.

MAGAZINE SWINDLERS

We again caution the musical public to beware of fake magazine subscription men and women. Pay no money to strangers unless you are willing to assume risk of a loss. Pay no money to any one unless you read the contract or receipt offered to you. Read every word of it. It is placed with a legitimate solicitor for your protection. Daily receipt of complaints from music lovers throughout the country where money is paid and no magazines received, makes this warning imperative.

PREMIUM WORKERS NOTE!

We are constantly adding new merchandise to our list of rewards for securing THE ETUDE MUSIC MAGAZINE subscriptions. Here is an opportunity to secure a fine camera, or a flashlight so absolutely essential in the house or on summer hikes; a jardiniere for the porch and dozens of other articles of fine merchandise. All these can be secured without one penny outlay by merely obtaining THE ETUDE MUSIC MAGAZINE subscriptions. Drop a post card for complete list of rewards.

THREE FINE ETUDES FOR ONLY 35 CENTS

This is your opportunity to introduce THE ETUDE MUSIC MAGAZINE to a musical friend who is not familiar with our publication. Three fine Summer numbers, June, July and August for the small sum of 35¢, less than the actual cost of manufacture. Any one will appreciate these splendid numbers with their inspiring, instructive, interesting articles, to say nothing of the delightful selections of music contained in each issue. No one can make a better musical investment. Treat a friend to a three months trial subscription at an expense less than the cost of a good lunch. And the treat lasts for three months. This offer expires August 31, 1930.

CASH FOR YOU IN PLACING ETUDE MUSIC MAGAZINE SUBSCRIPTIONS

You can add substantially to your income by showing your copy of THE ETUDE MUSIC MAGAZINE to a musical friend. Two dollars (\$2.00) invested in a year's subscription brings a wealth of fascinating music, hundreds of priceless educational articles, musical stories, anecdotes, as well as keeping you posted on the world's musical affairs. No one musically inclined can afford to be without a monthly visit of THE ETUDE. A card of inquiry will bring all the details.

MORE NATIONAL ISSUES OF THE ETUDE MUSIC MAGAZINE COMING

For years THE ETUDE has been issuing National Numbers, dealing with the Great Musical Countries of the World. Some of these numbers have been in preparation for one and two years. Many of them have concentrated in one number information which could not otherwise be secured without extensive travel or research, or the purchase of a small library of books.

Our friends often treasure these issues for years. The Spanish issue in April met with a splendid reception. One letter from the Professor of Spanish at the University of Pennsylvania tells the story:

"Permit me to congratulate you for the current number of THE ETUDE. It is certainly a most valuable contribution to literature dealing with the music of Spain, and I do not know of any book containing more lucid, authoritative and up-to-date information on that subject."

We shall have a Hungarian issue next October.

HENRY ALBERT LANG

Mus. Doc.

BORN OCTOBER 9, 1854

DIED MAY 27, 1930

A NATIVE of New Orleans, Dr. Lang began music study as a child. After five years at the Stuttgart Conservatory, under such masters as Lebert, Pruckner, Faisst and Lachner, he graduated in 1875. He immediately attracted attention as a pianist and toured Europe as soloist and accompanist with such artists as Remenyi, Sauret, Hausman, Mierczynski, von Pilsach, Nachez, Josef Diem, Rosa Papier and Hermine Speis. Following which he for several years taught in the conservatories of Königsburg, Riga and Carlsruhe. But it was as a composer that he was to become most widely known. He has won more important prizes, for musical works in the larger forms, than any other American composer. First was a prize in Hamburg for his Sonata for 'Cello and Piano, with Gade and Reinecke as judges. Then he returned to America in 1890 and soon settled in Philadelphia to spend the remainder of his life. Since that time his compositions winning notable prizes have been: a "Piano Quintett in B-flat," two "String Quartets," a "Toccata for Piano," "Variations in F" for piano and a "Trio for Piano and Strings." His symphonic poem, "The Dying Genius," placed him in the front rank of American composers; while this and another, "Fantasies of a Poet," have been on the programs of the symphony orchestras of Philadelphia, Chicago and Minneapolis. For his eminent achievements this composer received in 1911 the degree of Doctor of Music. He was the typical creative artist, modest, retiring, and content to allow the future to decide the merits of his works. A more aggressive personality would have had far inferior compositions blazoned before men. Only those thrown intimately in his company could appreciate his rare personality and gifts. One of which was that he had a broad and fundamental knowledge of botany, and that he loved to ramble afield and talk about plants much better than to discourse about himself and his own achievements.

Read This Excellent History of Music This Summer!

A COMPLETE

HISTORY OF MUSIC

By W. J. BALTZELL

Even Though You Have Gone Through Other Books On the Subject You Will

Uncover Additional Interesting Information in This Comprehensive Volume.

THE author keeps you absorbed from the start as he takes you first to one far corner of antiquity, then to others and, with excursions into the music of all aborigines, into early church music and into the various national schools, leads you up to the high hills of musical understanding from which you enjoy noting the influences of the old masters. Here also one views the evolution of instruments, the orchestra field, the development of opera and oratorio, singers and singing, piano playing and composition, violin playing and violin music, the work of composers of recent years, the American composers, and a host of other high lights and glimmerings in music's march through the ages. The author enhanced his work by securing contributions from H. A. Clarke, Mus. Doc.; Arthur Elson; Clarence G. Hamilton, A. M.; Edw. Burlingame Hill, A. B.; Arthur L. Judson; Frederic S. Law and Preston Ware Orem, Mus. Doc.

Cloth Bound

Price, \$2.25

Profusely Illustrated

THEODORE PRESSER CO.

1712-1714 Chestnut Street

Philadelphia, Pa.

A Suggestion to Teachers
Organize During Summer

A JUVENILE RHYTHM BAND

Many piano teachers find these Kidlets an invaluable aid in building up a band through the interest they create among the part of parents and students.

A folder listing Music and Instruments for Juvenile Bands will be sent FREE upon request.

THEODORE PRESSER
1712-1714 Chestnut St., Philadelphia

MASTER DISCS

(Continued from page 476)

and 24. M. Coppola conducts with understanding and insight. The programmatic and dream-world "La Mer" is an ingenious work masterpiece. Although exceptional in part and delightfully the writer who avowed that like a rather tired version of freshly expressed in the nocturne, not wrong. "Iberia" is the tone-poem and one which we prefer to be better known. (It is in Columbia album 67.) The recording of "La Mer" is a welcome addition to the list of any record library.

We recommend a series of operatic recordings, which are excellently interpreted and recorded. They include: *Agatha's Prayer* from "Der Freischütz" sung by Lotte Lehmann (Odeon disc 3286), *Ciclope* from "La Gioconda" and *Una furtiva lagrima* from "L'Elisir d'Amore" sung by Gigli (Victor disc 7194), *Sul fil d'un soffio* from Verdi's "Falstaff" and *Ah, non credea mirarti* from "La Sonnambula" sung by Toti Dal Monte (Victor disc 7178), and Otello's *Narrative and Death Scene* from Verdi's opera sung by Renato Zanelli who recently became a tenor (Victor disc 7020).

MUSICAL EDUCATION IN THE HOME

(Continued from page 519)

It seems so uninterested in what has to do." It would be to have a talk with and explain things to him, as us. Let him understand this your daughter's. Suggest the ; have the lessons frequent f. Make the practice periods f short duration and see that s for results are as ideal as

possible. I am mailing you the title of a book which will assist you in directing the child's practice, as well as a list of attractive juvenile songs, games and compositions.

NOTE: The material sent this mother will be sent to any other interested mother upon application to this department in care of THE ETUDE office. Please include four cents postage with your request.

ORGAN DEPARTMENT

(Continued from page 509)

it that their instruments are stops that will produce the brilliancy. Of course care is taken that these stops are of so that we may not have to other extreme of possessing ring and conspicuous quality. recalls hearing Lemare, the

eminent English organist, say at Ocean Grove, "have a Mixture and a big one," which did not mean one to overbalance the other stops but rather one of sufficient weight and suitable quality (not thin and penetrating) to give the right amount of overtones.

How's Your Ear?

By ROBERT PRICE

They enjoy the attempt now and then on the keyboard the certain familiar sounds heard in the neighborhood. Church bells, the factory whistle, the passing train, Mr. So-and-so's horn, the milkman's whistle and other local sounds are always this interesting little stunt. After this is a novel way of a pupil's sense of pitch. Some instances of auditory up.

As musical initiative, he will many additions to this list. Report the common bird songs. Singing notes of the cardinal and wren are favorites, and

Mr. and Mrs. Crosby Adams
TWENTY-SEVENTH
ANNUAL SUMMER CLASS
FOR TEACHERS OF PIANO
July 30th to August 14th, 1930
MONTREAT, NORTH CAROLINA

adolescence, interest in sex matters is subjective. We have sought to find the adolescent's thoughts through encouragement of athletics, but Mr. Shaw says, 'You are wrong in expecting athletics to solve the problem. It is keeping the imagination at work by arousing real interest in music, painting, poetry, that will do most to keep the cruder under control.' Is this not the Platonic theory? Let the adolescent music, for through music the soul learns harmony and rhythm. holds character.' Music serves as an expression for the inarticulate. The awakening soul is keenly alive to every passing emotion.

MARION DOWD, in *Education*.

COMBS CONSERVATORY

PHILADELPHIA

FOUNDED 1885

A School of Individual Instruction for the Beginner, Ambitious Amateur, and the Professional

No Entrance Requirements except for Certificate, Diploma and Degree Courses

Four-year Courses in Piano, Voice, Violin, Organ, Theory and Public School Music, leading to Degrees. Teacher's Training Courses including supervised practice teaching.

All branches taught from elementary to the highest artistic standard. Orchestra and Band Instruments.

Degrees Conferred. Daily reports keep the Director personally informed of your progress—Daily Supervision shows you how to work. Two complete Pupils' Symphony Orchestras and the Concert Band offer the exceptional privilege of orchestra and band routine and accompaniment.

Dormitories for Women

(The Only Conservatory in the State with Dormitories for Women)

In addition to delightful, home-like surroundings in a musical and inspirational atmosphere in the foremost musical city in America, dormitory pupils have advantages not offered in any other school of music, including Daily Supervised Practice and Daily Classes in Technic.

Seven Spacious Buildings, Faculty of 95

Accommodations for 2500 Students

Germantown Extension, 123 W. Chelten Ave.

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director

*Office, Dormitories and Studios
Broad and Reed Streets*

SCHOOL of MUSIC

1521 Locust Street Philadelphia, Pa.

THADDEUS RICH E. F. ULRICH
Mus. Dir. Dean Associate Dean

Pupils may register at any time during the year

HIGHEST Standards of Musical Instruction. Piano, Organ, Voice, Violin and all other Instruments, from the Children's Department to the highest grades—private lessons. Distinguished Faculty. Modern Tuition fees. Special Instruments taught by members of the Philadelphia Orchestra—Student Recitals—Orchestra Practice—Classes in Harmony and History of Music.

Teachers' Certificates for Piano, Violin, Organ, Voice, etc.—Diplomas—Bachelor of Music Course. Dormitories—Branch Schools.

Write for Catalog

No High School Education required except for Course leading to the Degree of Bachelor of Music

School of Music of Temple University

1521 Locust St., Phila., Pa. Phone: STEvenson 7603

ZECKWER-HAHN

Philadelphia Musical Academy

60 years of continued success in training musicians
Highest Standards of Musical Instruction

For year book, address

Frederick Hahn, President-Director
1617 Spruce Street



FALL TERM, SEPTEMBER 8

Special Training for Teachers

PITTSBURGH MUSICAL INSTITUTE, INC.
131-133 Bellefield Avenue

Institutional Member National Association of Schools of Music

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.

Ask for Catalog of Rewards for subscriptions you send

THE ETUDE

1712 Chestnut Street

Philadelphia, Pa.

ATLANTA CONSERVATORY of MUSIC

GEORGE LINDNER, Director

Courses in PIANO, VOICE, VIOLIN, ORGAN, PUBLIC SCHOOL MUSIC, NORMAL TRAINING, DRAMATIC ART AND DANCING

Catalog upon application

Peachtree and Broad Streets Atlanta, Ga.

BRENAU
A famous professional conservatory with modern college dormitory advantages for women. Noted artist teachers. All branches with state authorized degree. Training for teaching and the concert stage. Opera, Public School Music. Appearances with orchestra. Demand for graduates. Near Atlanta. Ideal climate for outdoor life and sports. Catalog: Box M, GAINESVILLE, GEORGIA.

CONSERVATORY

LOUISVILLE CONSERVATORY OF MUSIC

Faculty of International Artists

Write us concerning your musical ambition

Member National Association Schools of Music

MUSIC :: DRAMATICS :: ART

Catalog 726 S. Brook St., Louisville, Ky.

ESTABLISHED 1857

PEABODY CONSERVATORY
BALTIMORE, MD.

OTTO ORTMANN, Director

One of the Oldest and Most Noted Music Schools in America.

AN OUTLINE OF CLASS PIANO PROCEDURE FOR THE PRIVATE TEACHER

A remarkable new System of Class Piano Procedure based upon the text of the Maier-Corzilius "Playing the Piano" and including a distinctive type of keyboard equipment enables the private teacher to meet changing conditions without sacrificing quality of her work.

Highest Principles of Pianistic Art Applied to Group Instruction.

A Postal will bring you full information.

W. B. Ball, 119 W. 40th St.

New York, N. Y.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Enigma

By HELEN OLIPHANT BATES

My first is in harp,
But not in warp.
My second is in scale,
And also in fail.
My third is in root,
But not in boot.
My fourth is in drum,
And also in hum.
My fifth is in gong,
And also in song.
My sixth is in horn,
And in adorn.
My last is in cymbal,
But not in thimble.
My, all you must know,
'Tis the way chords should go.
Answer: Harmony

A Vacation Rhapsody

By RENA IDELLA CARVER

THE Williams children were spending their vacation at their grandmother's. Since they live in the city, they were making the most of their present stay in the country.

After breakfast they at once began their practicing. Harvey took his violin and music out to a big magnolia tree and was soon engrossed in study, for he intended to be an artist. Florence could be heard in the drawing room vocalizing while Isabel was putting the piano in the music room through a course of exercises. The rest of the day was usually spent in exploring the beauties of the grounds and in canoeing.

One evening after they had played to each other for a long time they walked out in the moonlight to enjoy the fragrance of the honeysuckle.

Suddenly Isabel whispered, "Oh, listen!" They noiselessly sat down on a rustic bench and listened breathlessly.

"Where is it?" asked Florence.

"In that magnolia tree yonder," Isabel answered.

From somewhere in the tree, whose wax-like leaves fairly glistened in the moonlight, a mocking bird was pouring forth his soul in song.

tones fairly fell over each other as they sprang from his throat.

"A lesson in expression," said Florence. "Such continuity," said Isabel who had trouble to keep her piano solos from



Major-Key Signatures in Flats

By SISTER CALLISTA

Since on ev'ry sharp key query
We can now stand any test,
Let us for the flat key signatures
And their keys go straight in quest.

Key of F comes first in order,
With its B flat, quick to see;
B flat then becomes the key note
Of the next flat major key.

B flat major is the second,
With its flattened B and E;
Of the two, the E flat tells us
How to name the next new key.

Whilst proceeding with our lesson,
We have but to mind it well,
That the last flat in the number
Each new key does quickly tell.

B flat, E flat, A flat, D flat,
Are the first four, which we see,
G flat, C flat, F flat follow,
And from these we find each key.

DEAR JUNIOR ETUDE:

I am a much interested student of the piano. My ambition is to become a concert pianist. I enjoy practicing and try to practice four hours each day. My teacher was a pupil of the famous Leschetizky whose photograph appeared in the February ETUDE.

From your friend
HELEN SHARP, (Age 15),
Old Oak Gardens,
Higherford,
Barrowford,
Lancashire, England.



Low trills, high trills, low tremulous, high tremulous, low tones and high tones and all of bewitching beauty. From the sound it appeared that he must be moving upward from branch to branch. With their eyes on the tree, they listened and watched. Finally when he reached the topmost branch he fluttered straight up for twenty or thirty feet and hovered a moment in mid-air.

While he was poised high above the tree, the music seemed to filter down from the night itself, suggesting some heavenly choir or chorus of angels.

"Ah," breathed Harvey in a long-drawn sigh of perfect bliss.

Then the mocking bird dropped slowly back to his perch in the tree. As this wonderful bird continued to sing he seemed to work himself into a frenzy, getting more and more excited until the

sounding as if they were divided into many sections.

"Marvelous versatility," said Harvey, who was studying composition.

Besides his own repertoire the bird used the melodies of all other birds, each following in quick succession, and without a break in the melody. They heard the blackbird, the cardinal, the jay, the oriole and the thrush. As they listened one brilliant cadenza after another flowed forth tinctured with the fragrance of the summer night and accompanied by moonlight.

After the last note had died away they sat quiet for a little while, afraid to break the spell. Then they arose and walked to the house pondering the magic of the bird notes. Harvey went at once for his violin and was soon searching for the melodies and seeking to reproduce the music just heard. The girls ran up to the drawing room and began to go over one of the songs of Schubert, putting into it a life and soul that had been missing before. Florence tried to imitate the effortless mastery of the mocking bird while Isabel caught the underlying, pulsing rhythm.

Long they worked, forgetful of time. Then they laid aside their music until the next morning. With a last look out into the white silence full of the honeysuckle's fragrance and the memory of the rhapsody of the mocking bird, they retired to await another practice day.

?? ASK ANOTHER?

1. Who wrote the opera, "Boris Godunov"?
2. Who wrote the oratorio, "The Creation"?
3. What is the difference between opera and an oratorio?
4. In what opera is there a song of the "Habanera"?
5. How many half steps in an augmented second?
6. In what oratorio is the "Hallelujah Chorus"?
7. From what is this taken:



8. How many eighth notes are in a double dotted half-note?
9. Who was Stephen Foster?
10. When did Tchaikovsky die?

Mary's Little Dunce

By IRMA CLOW RAVER

Mary saw a little rest
Sitting on the staff:
She thought it was a quarter
Although it was a half!

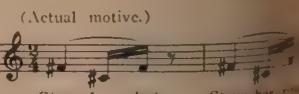
Mary saw a little note
Played it like a whole
Although 'twas but a quarter
And black as any coal!

Oh Mary, Mary, Mary, dear,
When you sit down to play,
Take off your little dunce cap
And throw it far away!

Find your little thinking cap
Put it on your pate,
And learn to play correctly
Before it is too late!

Street Cries Strawberries!

By OLGA C. MOORE



Crates of berries piled up high
Upon John Carione's truck.
Make me think of folks who
In the berry patch, what luck!
Ripe, red berries from the vines
In the box, to you.
John Carione has lots of them,
And Mother buys them, too.

JUNIOR ETUDE—Continued



Biographies for Club Meetings

No. 31—Russian Composers

who have been following
names for some time re-
time ago (to be exact,
Massenet and No. 21,
here were two studies
names" instead of just
raphy series. This was
so many fine composers
cluded in your list, and
s important as those in
Therefore they were

another similar list—
portant and well-known
whom you should all be
the individual biographies
ed in the regular series.
be several such lists.
clude the Russian com-
sorsakov and Tchaikov-
ries, Nos. 25 and 26.)
in a very inharmonious
the present time, has
the composers. Many of
re now living in Paris
ome to live in America,
when Russia will be a
gain.

time Glinka came first.
03. Then came Borodin
both living during the

(It is not necessary
he dates in this list, but
neral idea of the time.)
ing because he was a
ntist as well as a com-
ce Igor" dances are fre-
the best of the radio or-
sent time. Moussorgsky
the great Russian opera
unov."

1918) is also interesting
another profession be-
was an army officer and
horiy on military mat-

her Russian, was born in
great deal for orchestra.
(1861-1906) is very well
anists for his charming
two-pianos, as well as

64-) is particularly well-
gs. He is at present in
orn 1873) is known to
whether a musician or
r-popular C sharp minor
important compositions,

Music Through the Looking Glass

By ELVIRA JONES

little friend,
e each day.
her smilingly,
other play.

er practice

ws me how to hold
st and chin.

just as she does,
is just so,
ite parallel
you know.

such as concerto for piano and orchestra,
are frequently heard. He is one of the
great pianists of the present day and has
been living in America many years.

Scriabin (1871-1915) is considered by
most people to be extremely "modern" and
his music contains lots of harsh discords
which are put together in fourths. Go to
your piano and play a combination of C,
F-sharp, B-flat, E, and A and listen to it
critically. That is one of his favorite combi-
nations. And, still more peculiar, he
wrote a piece for orchestra which he com-
bined with a machine that makes colors,
throwing the colors on a screen while the
music was being performed.

Still more modern is Igor Stravinsky,
born in 1882. His music is very individual
and strong, but made up almost entirely
of discords—very harsh ones. His best-
known works are *The Bird of Fire*, *The
Rites of Spring*, *The Story of a Soldier*,
and an opera, "The Nightingale." Many
people consider him one of the greatest of
present day composers.

Prokofiev is another very modern Russian
composer now in this country. He is
the composer of the well-known opera,
"The Love of Three Oranges."

This list could be extended, but must
of course stop somewhere!

If you can have the use of a phonograph
again you can have a very interesting and
beautiful program (of course omitting the
color effects of Scriabin!) Many of these
works are obtainable on records, but owing
to their difficulty they are given only by
the best orchestras.

However, there are some small piano
pieces by the Russian composers that you
can play at your club meetings, such as:

Arensky, *Gavotte Pastoral, Valse*.

Cui, *Canzonetta, Orientale* (for four
hands or for violin).

Moussorgsky, *Gopak*.

Rachmaninov, *C sharp minor Prelude*,
Melody.

Questions On Little Biographies

1. Name at least four Russian com-
posers mentioned above.
2. Who is the most modern of the Russian
composers named above?
3. Do any of them live in America?
4. Which one is a great pianist?
5. Have you ever heard any compositions
of these composers?

Music Through the Looking Glass

By ELVIRA JONES

little friend,
e each day.
her smilingly,
other play.

er practice

ws me how to hold
st and chin.

just as she does,
is just so,
ite parallel
you know.

She makes me keep my wrist relaxed,
And raise my little chin,
For that's the way she says I'll be
The Queen of violin!

But though I practice as she does
For 'bout an hour or so,
And though I learn to play quite well—
There's something you must know:

I'll never make the tones she makes
This friendly little lass,
For I am just her image
In her full length looking-glass!

Hot-Point Notes

By GLADYS M. STEIN

iron to tell whether it is hot enough to
iron well?"

"Why, by touching it with the tip of a
wet finger."

"That is right. If it cracks you know
it is ready to use."

"Yes," answered Lillian, "but how does
that compare with staccato scales?"



"You had to prepare your finger to test
the iron and then get off as quickly as
possible, did you not?"

"Yes, I see now," Lillian replied, "I
wouldn't dare hold my finger against a
hot iron very long."

"No, I'm afraid not. And now let us try
the scales again."

After a trial or two Lillian got the
knack of it and never again was bothered
with muddy, staccato notes.

Answers to Ask Another

1. The Russian composer Moussorgsky
wrote the opera, "Boris Godounov."
2. Haydn wrote the oratorio, "The
Creation."
3. An oratorio is performed without action,
scenery or costumes, and is generally
on a sacred subject.
4. In the opera "Die Meistersinger" by
Wagner.
5. There are three half-steps in an aug-
mented second.
6. The "Hallelujah Chorus" is in the
oratorio, "Messiah," by Handel.
7. *Little Romance*, by Schumann, fre-
quently combined with *The Joyous Peasant*.
8. There are seven eighth-notes in a
double-dotted half-note.
9. Stephen Foster was an American song
writer who composed such well-known
songs as *Old Folks at Home*, *Old Black
Joe* and *My Old Kentucky Home*.
10. Tchaikovsky died in 1893.



DEAR JUNIOR ETUDE:

I am writing in behalf of the "Music
Climbers Club." We are a group of piano
students under the direction of our teacher.
We have joined the National Federation of
Music Clubs, which branches all over the
United States. We have a rhythmic or-
chestra and each student plays one of the
percussion instruments. One of our mem-
bers has just won a music medal.

From your friend,
JUDITH MECHSLER, New York.

DEAR JUNIOR ETUDE:

We have a fine music club, organized in
1922. We have twenty-two members.
Our programs consist of playing solos,
singing songs of different countries, play-
ing musical games and studying the lives
of composers, with also a short time for
"business." I always look forward to the
music club evening.

From your friend,
JOSEPHINE FRERICHS,
Iowa.

DEAR JUNIOR ETUDE:

We had a music club in our town but it
broke up when our teacher left town, and
now we would like to organize again. We
would be glad if some of your little friends
would give us some suggestions. Of course
we have some ideas but want more.

From your friend,
CHRISTINE H. HABEGGER (Age 9),
Berne, Indiana.

N. B. We are giving Christine's address
so that some Juniors can write to her; be-
cause, as she is only nine years old, she is
exceptionally enterprising to try to organ-
ize a music club by herself.

DEAR JUNIOR ETUDE:

My music teacher has formed a music
club which meets every two weeks at her
house or her studio. We study the biogra-
phies of composers and at each meeting
have two or three solos. We also study
rhythms, scales and sight reading.

From your friend,
EDWINA KEMPEL (Age 13),
South Dakota.

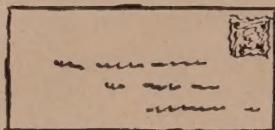


JUNIOR ETUDE—Continued



JUNIOR ETUDE CONTEST

As usual the Junior Etude Contest will be omitted during July and August. The results of the May contest will be announced in September.



DEAR JUNIOR ETUDE:

I AM twelve years old and have taken piano lessons for two years.

I live in a part of Florida that raises many oranges; my father owns about ninety acres of orange groves. I live one hundred miles from the Bok Singing Tower, at Lake Wales, Florida. Last year we rode down to hear the "Bells." It was beautiful, and the grounds were so well kept! The Bok Singing Tower sits upon a small mountain overlooking the city of Lake Wales.

THE ETUDE furnishes almost all of my music, and I enjoy reading the articles very much. The Letter Box interests me especially. I wrote once before and my letter was printed.

We have had our music club for a year. Some of us play the violin. I take violin and piano lessons and also play the guitar. My violin teacher has come down for the winter from Massachusetts. I enjoy my music very much.

This is a very long letter and I'm afraid you'll get tired reading it, so I'll close.

Your friend,
RUTH SOLLETT (Age 12),
Florida.

DEAR JUNIOR ETUDE:

I study piano but sometimes think I could play violin better than I can piano. I read everything in the JUNIOR ETUDE and find it very interesting, especially the Little Biographies. I have learned so many, many things that I never knew before.

From your friend,
ELIZABETH EISINGER (Age 10).

DEAR JUNIOR ETUDE:

I have studied piano since I was three years of age. I practice scales every day in all their forms, staccato and legato, with varied rhythms. The music of Bach and Beethoven is the most beautiful to

DEAR JUNIOR ETUDE:

I want to tell the juniors the opportunity I have of learning music.

My teacher is my aunt and she teaches me piano and violin. I get as many lessons as I wish and they are all free to me. This is a wonderful opportunity for me.

From your friend,
ANNETTE MARCHILDON (Age 14),
Sturgeon Falls, Box 425
Ontario, Canada.

DEAR JUNIOR ETUDE:

I have taken vocal lessons for three years. Recently in our operetta club the director announced that he was about to select voices for solo parts for the All-Philadelphia Junior High School Music Festival, and maybe I wasn't glad when I was selected for the soprano part.

I can sing in French, Spanish and German, having taken these languages in school. It gives me great pleasure to sing.

From your friend,
MARGARET CREAMER,
Pennsylvania.

Letters have also been received from the following, which, owing to lack of space, will not be printed:

Mell G. Hewitt, Hilda Burris, James R. Robinson, Ruth Evelyn Popliss, Ruth Bonham, Dorothy Duke, Marysue Fielding, E. V. Sullivan, Jr., Dorothy M. Uehlein, Marcia Holm, Estella Friedman, Doris Steinacker, Fletcher Hull, Mabel Nelson, Mary Ritter, Veda Faust, Katherine Moore, Emilie Mueller, Julia Mae Evers, Janice Robinson, Elizabeth Gay, Dorothy MacEachon, Walter Kelly, Dorothy June Frank, Matilda Bronson, Betty Butts, Eleanor Spencer, Anna Marie Hewson.

me. I study daily both, also the theory of music.

When I grow up I hope to be a composer and a concert pianist. This spring I have played several recitals. I am sending my program and picture.

From your friend,
REINO LUOMA
(Age 10).

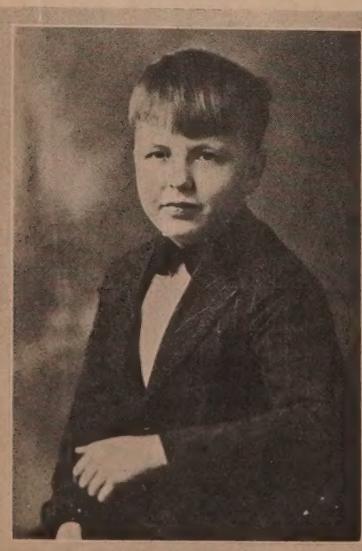
PROGRAM

By REINO LUOMA

(Age 10)

Northern State Teachers College,
Michigan

Haydn.....	<i>Andante F minor</i>
Mozart.....	<i>Fantasia D minor</i>
Mendelssohn.....	<i>Spinning Song</i>
Bach.....	<i>Preludes No. 1, 4, 9, 3</i>
Beethoven.....	<i>Ncl Cor Piu</i>
Sibelius.....	<i>Caprice</i>
Grieg.....	<i>Norwegian Bridal Procession</i>
Beethoven.....	<i>Moonlight Sonata</i>
Bach.....	<i>Fantasia C minor</i>
Liszt.....	<i>Nightingale</i>
Chopin.....	<i>Nocturne G minor</i>
Chopin.....	<i>Fantasia Impromptu</i>
Chopin.....	<i>Nocturne G major</i>
Mendelssohn.....	<i>Rondo Capriccioso</i>



REINO LUOMA

EDUCATIONAL STUDY NOTES ON MUSIC
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

The Singing Brook, by William Berwald



"For men may come and men may go, But I go on forever."

Thus sings the brook as it ripples along on its melodious way. This little piece is a cheerful portrait of the brook. *Con moto* means with motion, our word "motor" is descended from the same word-ancestor.

In the thirteenth measure—and remember that we count only complete measures—you will find a key-change or modulation from G major to B minor. In the fifteenth measure you will see an A-sharp, and if you know your scales well you will recall that this note is the seventh note of the scale of B minor. By modulation composers keep pieces from getting tiresome.

March of the Wee Folk, by Jessie L. Gaynor



Probably a few of you have not had the pleasure of reading that most delightful book entitled "Gulliver's Travels," and so you are unacquainted with the race of the tiny men, known as Lilliputians, whom Gulliver visited. Jessie Gaynor evidently caught some of these "wee folk" at their parading—and what a fine time they must have been having! Every one of you will enjoy playing their march tune, which is as easy as can be. The only place where you may have to hesitate at all is in measure five; here the left hand jumps up from the bass to the treble clef. Two measures farther on, it jumps back.

Play with strong, even rhythm.

The Big Bell and the Little Bell, by Ella Ketterer



Almost as long as there have been composers, many of them have been attracted to bells and the music which they send floating out on the listening air. Rubinstein, Planquette, Rachmaninoff, and a host of other composers might be mentioned in this connection. Here is a very simple piece of the type. It is rather like a dialogue—a conversation between the big and the little bells. The big bell says "Ding-Dong" in a loud, authoritative way, and the little bell timidly answers "Ting-a-ling-a-ling."

Play slowly, and as smoothly as possible.

The Radio Boys, by Walter Rolfe



A better march for school or general purposes we have not seen in many a long day. The tunes are all good and they set our feet a-tinkle with the desire to join the marchers and be up and away. We give you now a little summary of the way this piece is organized since this will help you to study it more successfully:

Introduction (4 measures)
Section A (16 measures in F)
Section B (16 measures in F)
Section C (32 measures in B)
a 12 measure episode
and F major)

Basso marcato means to play part with especial emphasis.

Swing Me High, by N. Louise

Back and forth, in lazy swing. Law O'Grady would keep me up and up in sight in the Miss Wright's excellent descriptive poem to accompany the crescendo—or increase in tone—measure. Almost always in an occasion, such as we find in this measure, of tone grows greater.

In the last measure, play much in mind that now the "old cat" "die."

The Grasshopper, by H. P. Hopper

Grasshoppers are lively creatures, and your fingers will do well to imitate their agility.

In the second measure remember to accent the half notes. They picture to our mind, somehow, the landing of the grasshopper after one of those long, exciting jumps.

The same effect is to be found in the fourth measure.

In the middle section the melody is an "inner" or inside voice. Look

measure of this section. The melo-

disks, like the grasshopper, are

posed of the topmost notes.

Dolly's Lullaby, by Wallace A. Johnson

This is such a drowsy lullaby you will be when you have final measure—
—or sung—*Cold*.

Why do lullabies are written in most cases when not intended to be such a dream this rhythm. But

grown-ups sometimes call them often written in 6/8 time. Play very softly throughout this position.

DEAR JUNIOR ETUDE:

I have just read the letter in Box from Sarah Wishom for a name for her club. I wish "Golden Hour" or "Merry Ma hope she will like one of these.

From your friend,

Alice

West

Educational Study Notes

(Continued from page 505)

words—we sometimes refer to them as the "key" words—such as "lonely," "million," and "star"—demand greatest attention. Exert all your powers of interpretation.

Cantilene in B-flat, by E. S. Hosmer

In the title Mr. Hosmer evidently has "Englished" the Italian word *cantilena* signifying a "little song" or ballad. It is presumably pronounced *kahn-tee-eh-ehn* in the new form.

This piece is admirably suited to the displaying of your solo stops. We observe that the composer has recommended the use of the Vox Humana in the restatement of section A. As we all know, there are good stops of this name and many more which produce only the vocal characteristics of a contented goat. If your Vox Humana is of the latter sort, use instead the Oboe or an approximate stop. Perhaps the Clarinet would even be suitable.

The Royal Welch Fusiliers, by John Philip Sousa

Read the introductory paragraph concerning the Welch Fusiliers which is placed at the head of the march. It will give you a small insight into the glorious career of these brave men of war, in honor of whom the great "March King" has composed this typically rousing piece.

A new march by Sousa, we mind you, is a distinct event; it can be a new and wonderful flight by Louis. You will find few difficulties in the position, but much enjoyment. In the most of Sousa's marches, this is the dominant key, not the tonic.

The drum-and-trumpet effect in the march is particularly thrilling.

Chapel Bell, by I. V. Flagler

Isaac Van Vleck Flagler was born in New York, in 1844 and died in 1909. Among his several compositions mentioned Eduard Batiste, who was a professor at the Paris Conservatory at the Church of St. Eustache in the capital. Mr. Flagler held various posts and was a founder of the Guild of Organists. He was also a member of the music faculties of three Eastern Prominent among his compositions are pieces, anthems and piano pieces. His selection is a pleasing violin and piano piece with the same title with some solemnity. The introduction is a hymn *Jesus, Lover of My Soul* with a characteristic touch.



SCHUMANN



HANDEL



BEETHOVEN



CHOPIN



LISZT



J. S. BACH



MOSZKOWSKI



MOZART



AYDN



WEBER



RACHMANINOFF



SCHUMANN



PADEREWSKI



MAHLER



DVOŘÁK



MACDOWELL



REGER



SARTORIO



JENSEN



GERNY

THESE PORTRAITS ACQUAINT YOU WITH BUT A FEW OF THE HUNDREDS WHOSE STUDIES, COMPOSITIONS AND KNOWLEDGE HAVE BEEN UTILIZED TO MAKE AND KEEP THE

STANDARD GRADED COURSE OF STUDIES

FOR THE PIANOFORTE

In Ten Grades

By W. S. B. MATHEWS

Supreme in Its Field!

YEAR AFTER YEAR THIS WORLD-FAMOUS COURSE CONTINUES TO BE THE MOST EXTENSIVELY USED WORK FOR INSTRUCTION IN PIANO PLAYING

THIS course provides the best piano study material to help best the average student throughout all grades of study. It supplies a very careful and masterly selection of the most desirable studies taken from the world's greatest writers and pedagogues, all brought together in logical and progressive order. It is always "up-to-date" since, in addition to the imperishable and indispensable studies of all time, the gems of modern thought and inspiration are being added continually. The active advice and co-operation of many of the world's greatest teachers and players are continually sought for this purpose.

Mathews' "Standard Graded Course" starts at the very beginnings of piano study and continues up to artistic perfection. Throughout each grade the material is melodious, interesting and stimulating, all tending to develop the best of technic and musicianship with a minimum of trouble. It provides "the back-bone" for a complete course in piano study and has the desirable feature of being so arranged as to allow the teacher a wide latitude in the selection of pieces and studies to expand and supplement the work in each grade. The "Standard Graded Course" is so logical, so practical and so self-explanatory that the teacher needs no special training in the use of it to obtain excellent and highly gratifying results with it.

IN TEN GRADES. ANY GRADE MAY BE PURCHASED SEPARATELY. PRICE, \$1.00 EACH GRADE

Teachers May Secure Any or All Grades For Examination

Works to Precede the "Standard Graded Course" Where Necessary

For Little Beginners ~

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

Price, \$1.25

AN IRRESISTIBLE very first piano book for little beginners, 5 to 8 years of age. It appeals to the juvenile imagination from the start with its game-like lessons, story book style explanations, captivating pictures, charts and melodious and rhythmical musical material. Every lesson is a "playtime" to the little tot. After using this book the excellent "Happy Days in Music Play" as a second book provides just what is needed to prepare the young beginners to take up Mathews' "Standard Graded Course" at the third grade.

For Class Beginners ~

MY FIRST
EFFORTS IN THE PIANO CLASS

PIANO CLASS BOOK No. 1

Price, 75 cents

THE most desirable of class instruction books because it gives the student something to do at the keyboard right from the start. It leads to satisfying achievement in first grade materials with melodious pieces, most of which have accompanying texts to aid in the rhythmic feeling. A number of experts collaborated in creating this excellent class instructor.

THEODORE PRESSER CO.

1712-1714 CHESTNUT STREET

PHILADELPHIA, PA.

Music Publishers and Dealers ~ Everything in Music Publications ~ World's Largest Stock



GERNY



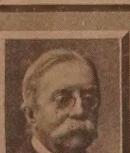
HELLER



ALBERTO JONAS



P. N. OREM



WM. MASON



W. S. B. MATHEWS



THEODORE PRESSER



J. F. COOKE



LE COUPPEY



KULLAK